

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 19.

NEW YORK: SATURDAY, MAY 10, 1879.

Price Five Cents.

CATHERINE LEWIS,
OPERA BOUFFE PRIMA-DONNA.
At Liberty to accept Engagements.
Address,
171 EAST 87TH STREET,
New York.

ALICE DUNNING LINGARD,
Australia.
Address care MIRROR,
12 Union Square, N. Y.

ANNIE EDMONDSON,
As Lady Fairfax, in "Diplomacy."
Traveling.
Address at this office.

AUGUSTA DARGON,
Tragedienne.
Address California Theatre, San Francisco.

A. E. LAWRENE,
Leading or Juvenile.
(Late of the English Theatres).
186 Grand St., Brooklyn, N. Y.

ALECIA JOURDAN,
With Tony Pastor.
Address this office.

A. TORRIANI, JR.,
With Adele Belgrade.
Address this office.

ALFRED N. KLEI
As Sir Joseph.
Haverly's Juvenile Opera Co.
Address at this office.

A. C. DACRE,
At Liberty.
Address this office.

CHARLES H. MESTAYER,
Business and Stage Manager.
Address,
608 Grand Street, N. Y.

CHARLES ABBOTT,
Leading.
With Marie Gordon.
In That Lass O' Lowrie's.

CHARLEY BANKS,
Comedian.
Author of Gen. Grant's Trip around the World.
Address care C. R. GARDNER, 12 Union Sq.

CHARLES H. KIDDER,
Juvenile Business.
Address at MIRROR Office.

CHARLES F. WIEGAND,
Advertising Agent.
Grand Opera House, N. Y.

CAPT. GEORGE T. SHAW,
Stage Manager.
Volk's Garden Theatre,
190 & 201 Bowery, N. Y.

C. C. REEVE,
Treasurer.
Niblo's Garden.

CHARLES J. EDMONDS,
With Diplomacy Combination.
Address this office.

CHARLES H. HICKS,
Business Manager and Agent.
At Liberty in June.
Address Howard Athenaeum, Boston, Mass.

CARLOTTA EVELYN,
With George Fawcett Rowe.
Address at Wall's Dramatic Bureau.
Or Care C. R. GARDNER, 12 Union Square.

CLARENCE R. LEONARD,
Juvenile.
Address Agents,
12 Union Square.

DAVE PEYSER,
Business Manager or Agent.
First-class combinations only.
Care C. R. GARDNER, 12 Union Sq.

DORA STUART,
With Diplomacy Combination.
Address at this office.

EDWIN PRICE,
As Mr. Honeyton in Happy Pair.
Salsbury's Troubadours,
May 11.

EVA BYRON,
As Hebe.
Laurent's Fifth Avenue Company.
En-route.

E. M. STUART,
With E. H. Harvey's Comic Opera Co.
Address this office.

E. K. COLLIER,
Collier's Celebrated Case Company.
Address care MIRROR Office, 12 Union Sq.

ETHEL LYNTON,
As Josephine.
Standard Theatre,
New York.

FRED. FELTON,
Stage and Business Manager.
Crown's Garden,
Indianapolis.

FRED. B. WARDE,
As Henry Beaulieu, in "Diplomacy."
Starring.
Address at this office.

FRANK W. SANGER,
In L'Assommoir.
Olympic Theatre.

FRANK A. TANNEHILL,
Leading Man and Stage Manager.
Address this office.

FRED. JEROME,
At Liberty.
Address 201 West 14th St.

FRANK M. CHAPMAN,
Agent and Business Manager of
Fanny Davenport.
Season of 1879-80.

GEORGE F. DE VERE,
With Company.
Supporting Lester Wallack. May 5.
Address at this office.

GEORGE E. SANDS,
Business Manager of Advance Agent.
Disengaged for Season '79-80.
Address this office.

HARRY S. DUFFIELD,
Leading Business.
Address MIRROR Office, 12 Union Square.

HELEN RICHMOND,
Address care S. B. DUFFIELD,
12 Union Square.

J. C. PADGETT,
At Liberty.
Address this office.

JOHN F. SHERIDAN,
With Tony Pastor's Troupe.
Address this office.

JAMES L. CARHART,
Address
169 W. Twenty-third Street,
New York.

JOHN SWINBURNE,
Engaged with Augustin Daly.
In L'Assommoir.
Olympic Theatre.

JENNIE HUGHES,
Starring in "French Spy."
All business communications to be addressed,
52 Bond Street, New York.

JOS. FRANKAU,
Low and Character Comedy.
Address this office.

JULIA VAUGHAN,
Permanent Address:
No. 14 West 28th Street,
New York City.

LAURA JOYCE,
Permanent Address,
Care C. R. Gardiner, 12 Union Square.

LOUISE TEMPLE,
At Liberty.
Can be engaged for Hebe or Soubrette parts.
Address this office.

MAUDE BRANSCOMBE,
With E. H. Harvey's Comic Opera Co.
Address 834 Broadway.

MISS PAULINE MARKHAM,
Principal Opera Bouffe and Burlesque.
Permanent Address,
12 Lafayette Place, N. Y.

MISS MARIE CLARA HASTINGS,
Leading Lady.
With Boniface's "Soldier's Trust."
Address at MIRROR Office.

MISS NINA FREETH,
In L'Assommoir.
Character Business and Soubrette.
Address this office.

LEO COOPER,
Juvenile.
56 East Seventh Street,
New York.

MISS STELLA CONGDON,
At Liberty.
Address this office.

MISS CONSTANCE HAMBLIN,
Grand Opera House.
Address at MIRROR Office.

OGDEN STEVENS,
Leading Juvenile. Re-engaged with
Frederick Paulding. The New Hamlet, La-
ertes, Gratiano, etc. Address this office.

PHIL SIMMONDS,
Business Manager.
Diplomacy Combination.
Traveling.

P. J. BREWSTER,
Treasurer.
Address Opera House,
Rochester, N. Y.

PAT ROONEY,
Traveling Combination.
Address at this office.

ROSE LISLE,
Address care C. R. GARDNER.

RUSSELL S. BASSETT,
California Theatre,
San Francisco, Cal.

SAM DEVERE,
Address at this office.

SAM'L H. CLARK,
Henderson Puffinore Company,
En Route.
Address at this office.

THOS. W. MOORE,
Treasurer Harry Miner's Theatre,
165 & 167 Bowery, N. Y.
Residence, 208 E. 14th St.

VENIE G. CLANCY,
Leading Female Roles,
with Rice's Extravaganza Co.
Traveling.

WALTER EDMUNDS,
Juvenile.
At Liberty.
Address this office.

WILLIAM HORACE LINGARD,
Australia.
Address care MIRROR,
12 Union Square, N. Y.

WILLIAM STELZ,
Leader of Orchestra.
Address care this office.

W. D. TURNER,
Comedy and Character.
Address this office.

W. H. SINGLETON,
Assistant Stage Manager.
"Evangeline" Opera Bouffe Combination,
Third Season.

W. T. STEPHENS,
DRAMATIC DOGS "ROMEO" & "ZIP."
Address all communications care
MIRROR, 12 Union Square, N. Y.

W. H. CROMPTON,
Stage Manager.
Season of 1878-79.
Broadway Theatre, N. Y.

W. S. HARKINS,
And LENORE BIGELOW.
Juvenile and singing business.
With Williamsons for the Season.

MISS MARIE PRESCOTT,
Engaged for Season 1878-79.
California Theatre, San Francisco.
Address at MIRROR Office.

MISS LAURA DON,
Supporting Lester Wallack.
Traveling.
Address at MIRROR Office.



HELENA MODJESKA.

HELEN GRAYSON,
Address care INDIG, 856 Broadway.

HARRY GWYNETTE,
Address at MIRROR Office.

HOGAN & LORD,
Sketch and Specialty Artists.
Address Adelphi Theatre,
Toledo, O.

HARRY LACY,
As Comedian.
Ward's Fifth Avenue Company.
En Route.

HARRY J. BRAID,
Leader of Orchestra.
Rice's Fifth Avenue Company.

IRENE ACKERMAN,
Juvenile Ingenue and
Address MIRROR Office.

I. DAVEAU,
Broadway Theatre.

IDA FOY,
As Hebe, in Pinflore.
Fifth Avenue Theatre.

JAMES ALBION,
Advertising Agent.
Standard Theatre, N. Y.

JENNIE MORGAN,
America's Own Vocalist.
Address care
Tony Pastor's Theatre, N. Y.

J. C. KENNY,
Leader of Orchestra.
Broadway Theatre.

LESLIE GOSSIN,
Address at Wall's Dramatic Bureau.
Or at MIRROR Office. Union Square, N. Y.

LILLIAN CLEVES CLARKE,
Address,
MIRROR Office,
New York.

LIZZIE MAY ELMER,
As Clipp. With Barney Macanley,
Bush Street Theatre, San Francisco, Cal.
Address agents, or 129 East 13th Street.

MARIE GORDON,
As Joan.
In That Lass o' Lowrie's.
Permanent address at this office.

MABEL JORDAN,
In Engaged.
Address this office.

N. S. WOOD,
As Boy Detective.
Bowery Theatre.
Commencing June 2.

MISS ADELAIDE CHERIE,
Lady Fairfax in Diplomacy.
30 East Fourteenth Street, N. Y.

MELLIE MORTIMER,
Address at MIRROR Office.

THELAN,
Advertising Agent, Boston, Museum,
1878-79. At liberty next June.
Boston Museum, Boston, Mass.

OLLIE WILLIAMS,
Fifth Avenue Theatre.
Character Business and Comedy.
Address agents, BROWN & BARNES.

THE LINGARDS.
ALICE DUNNING LINGARD, - - - Manageress.
WM. HORACE LINGARD, - - - Director.
The Lingards will play in the following
cities only this season: New York, Brooklyn,
Philadelphia, Toronto, Detroit, Chicago, and
San Francisco.
Address,
Mr. Lingard, 136 E. 37th Street, N. Y.

OWENS' ACADEMY OF MUSIC,
CHARLESTON, S. C.
All business communications should be ad-
dressed to
J. M. BARRON, Business Manager,
Charleston, S. C.

NEW HALL,
AT NEW BRITAIN, CT.
Will seat 700. A new set of FIRST-CLASS
SCENERY, painted by Harley Merry. Stage
accommodations the BEST IN THE CITY.
For terms write to
WM. SIERING, Agent.
New Britain Turner Society.

OPERA HOUSE,
LOUISVILLE, KY.
PLAYING THE LEADING ATTRACTIONS.
MODJESKA, RICE'S EVANGELINE, COL-
VILLE FOLLY CO. JOHN T. RAYMOND, &c.
Regular Scenic Artists & Stage Carpenters.
Open dates for First-Class Combinations and
stars. Wanted: A Full Dramatic Company
Address, W. L. Allen, Manager.

DRAMA IN THE STATES.

(CONTINUED FROM SECOND PAGE)

place her is not decided.—Lawrence Barrett has a new play which he intends trying at his forthcoming engagement here.—Rose Eyttinge says she is disgusted with San Francisco. The feeling of antipathy seems to be mutual.—THE MIRROR is selling well here.

New Orleans.

MAY 2.

ACADEMY OF MUSIC.—Probably the largest engagement played by any party since the war, is the one just closed by Samuel Colville's Opera Burlesque troupe. The company opened on the night of the 27th of April, and closed on the night of the 29th. In that space of time, twenty-six performances were given, and all were well attended. During the stay of the company here, it was reinforced by Eugenia Paul and Gus Williams, and Babes in the Wood, Robinson Crusoe, Our New Cinderella, Pinafore, Oxygen, and New Orleans Schooner Pinafore, were produced, all of which gave more or less pleasure. Gus Williams' "big benefit" on Sunday night last was a monster affair. On Tuesday evening Frederick Maubert, who has been an attaché of this theatre for over fifteen years, and has lately, with great credit to himself, occupied the position of ticket-seller, took his annual benefit. The Colville co. and Gus Williams appeared in a diversified programme.

ST. CHARLES.—Sadie Vivian's benefit takes place to-night. From-Front will be given with Sadie Vivian as Gilberte. Nellie Taylor and a number of amateurs will assume the other roles.

ITEMS.—The Moncayo Brothers gave a tightrope performance at the Fair Grounds on Sunday last, and Richard M. Leblant, one of the celebrated Reno Brothers, gymnasts, gave an entertainment at the Turner Hall. Dick Reno will probably travel with Tony Denier next season and do single acts, as he has separated from George Reno (Scott).—Nellie Taylor has been residing in the city since the Graves-Boniface comb. left here. She is an old professional, and is a sister-in-law of George C. Boniface.—Sadie Vivian, when off the stage, is known as Miss Alice G. Shearer. She has been identified with our theatre for the past twelve years.—Fred Maubert and Tony Ray have been re-engaged by Manager Bidwell for next season, the former as ticket-seller and the latter as jantor.

Pittsburg, Pa.

OPERA HOUSE.—The Rice Evangeline comb. closed 3d, after a week of fair business. Evangeline was given during the week, with the exception of Wednesday and Saturday evenings. Pinafore was given on the former, and The Corsair on the latter. The regular season at this house now being closed, the management—like Micawber—is "waiting for something to turn up." Nothing is booked ahead, although the Criterion co. and Maggie Mitchell comb. are expected to send in dates before long.

ITEMS.—Harry Ellsler has brought suit against a former member of his Pinafore chorus for alleged slander.—Library Hall and Lyceum are closed.—Frederick Barton, late member of the Opera House stock co., goes to Hooley's, Chicago, where he will assume the management of the stage.

Columbus, O.

OPERA HOUSE.—W. H. Gillette presented his new comedy, The Professor, for the first and very likely last time, 2d and 3d, to nicely papered houses. The piece was originally written for a party of college boys with the scientific Professor as the central figure. The scene is in and near a country hotel, where the Professor arrives on a vacation, is introduced to a number of young ladies from an adjoining seminary, one of whom his aunt has selected as his future wife. Having grown so engrossed in scientific researches, the Professor finds he has nearly lost the lover's art of wooing, and the blunders caused by his attempted proposals to three or four of the young ladies fills most of the five short acts. Becoming frenzied by the various alliances in which he has been entangled, he desperately resolves on leaving, but, just as he is going, receives affectionate notes of acceptance from his girl admirers, who have obtained their parents' consent to marriage, and the number being swelled by contributions of a few college boys, by way of a joke, renders him frantic. Declaring his preference for the young lady who took his fancy last, he defies the rest, and the act closes what is a very weak play, having no plot and little chance of an extended run. The support was anything but good, and much dissatisfaction was expressed by those who were enticed into paying their way to witness such trash.

The play was announced under the management of the so-called Col. Theodore Morris, whom it is a wonder would lend his name and influence to such an inferior entertainment, which proved a shabby ending to his otherwise successful season.

Frank Mayo is billed for 10th, and Cooper, Bailey & Co. have some fine paper up for their Great London Circus, 19th.

Reading, Pa.

The Cooper, Bailey & Co.'s Great London Circus came 3d, and gave two shows, both performances being crowded. Messrs. Crossley and Elder gave splendid exhibitions in jumping. The elephants were grand. Louise Boshell is a very pretty woman, and took the boys on the slack wire. She is a fine rider. Frank Melville's bareback riding was a fair. The Lawrence Sisters' performance, are without doubt the best of the kind.

ACADEMY OF MUSIC.—The Reading Choral Society gave their concert 5th, for the benefit of the Young Men's Christian Association, to a good house.

MENNECHER HALL.—The Germania orchestra will give a concert 8th, assisted by Miss C. A. Faas, a pianist of Philadelphia note.

ITEM.—Joseph Mishler, father of Manager John D. Mishler, was able to take a walk yesterday, after being confined to the house for two months.

Salem, Mass.

Although the season is about over, yet for the present week there will be entertainments in Mechanics Hall every evening. Lotia plays 5th, supported by Abbey and Schofield's co.; the Salem Boat Club takes a benefit 6th; Duprez and Benedict's Minstrels come 7th; S. C. Bennett's Opera co. play Pinafore the 8th, 9th and 10th. John S. Moulton has taken the management of Bennett's reorganized company, and will make a ten days' tour with them. He will

probably not put in any more shows in this city until fall, for during the Summer only the circus draws in this vicinity. Mr. Moulton's season has been a successful one financially, and the people of Salem have seen a good many companies through his enterprise, which they otherwise would not, for this city is ticklish ground for showmen. Bryant's Louisiana Minstrels come the 12th. The Salem Cadet Band took a benefit at Mechanics Hall, the 28th. Caste was played by a local company, and the band gave a very enjoyable concert.

Josh Hart's variety company was greeted with a good house the 30th, the cheaper seats being filled. He is popular in Salem, no matter how he may have fared in New York. This company was not what people expected. It was understood that it would be the same that played at the Howard, in Boston, the previous week, but the very ones the people wished to see—Harry Richmond, Von Boyle and Frank Bush—were not with him.

Syracuse, N. Y.

Home players in the country, to say the least, are generally but mediocre, but of the Sullivan Pinafore co. of this city we can speak in no other terms than praise. Their performance here last week was attended by a crowded house. Especially good were the parts essayed by Mabel Burdie as Josephine, and William Wolf as Dick Deadeye.

The present week will be a notable one in the history of the local stage, and will be Shakespeare from beginning to end, Robson and Crane opening the week as the two Dromios. On Wednesday and Thursday evenings John McCullough, a Syracuse favorite, will appear at Wieting Opera House as Brutus in Julius Caesar, and as King Lear. His week's engagement last Winter was a dramatic venture never before attempted by any other actor, and his great success then augurs well for full houses at this engagement. Next Friday and Saturday nights Adele Belgrade will appear as Hamlet and Romeo.

Toronto, Ont.

GRAND OPERA HOUSE.—John T. Raymond opened on Monday, April 28, in Col. Sellers; 2nd and 3rd, My Son was presented. Company only fair, business likewise. McCullough and company May 1 in Virginia; 2d, Othello; 3d, matinee, Julius Caesar; night, The Gladiator. McCullough was ably supported by Charles Barron and a first-class company. Business good. Mary Anderson commences a week's engagement on 5th, to be followed by the Rice Evangeline co. on the 12th, 13th, and 14th. Levy, the cornet player, and Maggie Mitchell also appear this month.

ROYAL OPERA HOUSE.—Mme. Sarony's Red-Stocking Minstrels were billed for Friday and Saturday, but did not appear until the latter day. A bulletin-board at the theatre entrance announced that, owing to a railway accident, the company were unable to arrive; but as the newspapers have not contained any account, I am afraid it was some other kind of accident—bad walking perhaps. The Williams in Struck Off are billed to appear for three nights and matinee, 8th, 9th, and 10th.

ITEM.—The Red-Stocking party are still here, their manager having left without leaving his address behind, or where he wants the people to show next.

Halifax, N. S.

The Boston Pinafore co. opened in the Academy of Music, on 24th, and played to crowded houses for four nights. The Boston Pinafore co. is an excellent one. The stage-setting was realistic. James Baylee, as the Admiral, Sir Joseph Porter, was excellent, both vocally and in make-up. Frank Hayden, the Captain Corcoran, has a sweet voice of good compass, and a face and figure which are quite in accordance with the handsome uniform he wears. Dora Wiley, as Josephine, was very meritorious. Too much can not be said about the Hebe of Fanny Corey. The chorus was strong and effective, but was largely augmented by a couple of dozen blue-jackets from H. M. S. Griffin, now in port. The officers of the Griffin invited the whole crew of the Pinafore to dinner on Friday, and entertained them with a sumptuous banquet provided by a paternal Government. A very pleasant day was spent on board. On leaving, a brand new pair of epaulettes were presented to Frank Hayden (Captain Corcoran) by Captain Baldwin of the Griffin. The Pinafore co. left on 29th for St. John, N. S. They go thence through Maine.

Newport, R. I.

The Boston Museum co. presented Wednesday evening, April 30, My Son. Warren as Herr Weigel was incomparable as the wealthy landlord, the indulgent father, and the broken down old man. Annie Clarke, as Clara, Herr Weigel's daughter, gave a vividly colored picture of a gentle, loving daughter and wife. The love scene between Clara Weigel and her father's foreman, Rudolph (Mr. Crisp), was remarkably good. Laurent's Fifth Avenue Pinafore co. appeared Friday and Saturday evenings, 2d and 3d, to fair audiences. It was the best Pinafore co. that has ever visited our city. On Sunday evening, 4th, they appear in a sacred concert. Coming May 12, Dollie Bidwell under the management of J. C. Myers, in Only a Farmer's Daughter. Boston Museum co., May 9, in Pinafore.

Louisville, Ky.

OPERA HOUSE.—Closed during the past week. Booked, 5th, for six performances, by P. H. P. THEATRE.—Closed the early part of the week. May 1, 2 and 3, Wetherby's Theatre. The Admiral's Daughter, to be booked, 5th, for one week, by the young Louisville tragedian, Shakespearean plays.

ITEM.—The young Louisville tragedian, Shakespearean plays.

GRAND OPERA HOUSE.—Booked for 5th, Philadelphia Choral Society, to a crowded house; 8th, William Swift, Her Maximilian, by Theodor, and Wilhelm.

NEWARK OPERA HOUSE.—Booked for 5th, Pinafore, W. J. Hill, Co. D. Ostrander, J. J. Muller, Church Choir chorus; 9th and 10th, Daughter.

Bridgeport, Conn.

Marie Gordon and comb. in The Lowrie's to a small but well pleased house. Coming here as they did, with no hearsal, they did remarkably well. G. has appeared here to better advantage than as Joan Lowrie, 1st. Ada Melville, supported by a good co.

Roche (Henry Shore) gave a fine piece of acting. They played to fair "biz." 3d, Henderson's Pinafore drew a large and elite audience, and presented that popular opera in most praiseworthy manner.

Miscellaneous.

MANCHESTER, N. H.—Miss Scott-Siddons read in Smyth's Opera House April 28, to a fair audience. Her selections were good, many of them being read here for the first time. The "Creeds of the Bells" was perhaps the best piece given. Charlotte Thompson played Jane Eyre 29th, to a small house. She returns May 19. Stanley McKenna's Whims co. played April 29, to a very light house. Josh Hart's Novelty co. came May 2. The audience was not what it would have been had the prices been a little lower. The show was good; in fact, it was the best variety entertainment of the season. Cal Wagner's Minstrels are coming May 6.

PORTSMOUTH, N. H.—April 28, Charlotte Thompson in Jane Eyre to a small house, but she was enthusiastically received. She returns here May 12 in The Hunchback, under the local management of Mr. Guppy of the Daily Times, who is to run special trains from Newburyport and Dover in the evening. 4th, 9th Regiment Band, and Higgins family of Boston, with Gilder, and Lee, the New York Boy Soprano, in a sacred concert; 7th, Chas. Thayer, with My Next Door Neighbors; 8th, Duprez and Benedict's variety; 12th, Lillian Chandler of Newburyport with Eichberg co. of Boston, in a concert.

ALLENTOWN, PA.—The Mordant-Evans Engaged comb. had a large and fashionable audience on April 30. They will return again in the latter part of this month. Coming: Lilliputian Opera co. on 17th, instead of 16th. Billy Emerson's Minstrels will be here on the 27th. They will have immense "biz," as it is during the week of the Masonic Conclave. Cooper and Bailey's Circus and Menagerie will appear here on the 5th, minus Frank Melville and Annie Austin, the latter breaking her leg while performing at York, Pa.

TROY, N. Y.—Griswold Opera House: Adele Belgrade and a co. furnished by the Wall Dramatic Agency of New York, appeared the 1st, 2d, and 3d, the star appearing as Hamlet, and as Rosalind in As You Like It. Business fair. 9th and 10th, Robson and Crane are billed to appear. Rand's Opera House: Mr. Rand, the owner, will soon commence the remodeling of the interior, putting in a balcony and improving the entrances.

UTICA, N. Y.—Opera House: 5th, Adele Belgrade, under Horace Wall's management, with selected company, in Hamlet. 7th and 8th, Robson and Crane, with own company, in Comedy of Errors. The Meech Brothers of Buffalo pilot the two Dromios. 13th, Lotta in La Cigale; 9th, 10th, McCullough in Othello and Richard III., closes season. The Saville Opera co. were in Rome 5th with Pinafore and Trial by Jury.

ERIE, PA.—Park Opera House: John McCullough and comb., supported by Charles Barron, came 29th in Richard III., to large business. Dickie Lingard and co. came 29th, Kate Claxton and co., 21st, John T. Raymond, June 14, and Tony Pastor, Frank Mayo, and the Williams. Dates not fixed. Academy of Music: Ella Groger, a German actress, supported by the Germania Theatre co. of New York in the comedy, Glass of Water, came 5th to fair business.

MADISON, WIS.—On the 29th, Edith O'Grady delivered her celebrated lecture, "Life in a Convent," to a good house. Kate Claxton appeared in The Double Marriage, 30th, to a fine audience. John T. Raymond is booked for the 22d, and will, no doubt, have a full house. John Dillon, booked for the 12th, will not appear, his manager canceling dates on account of John's peculiar failing. McConnell & Smith, popular booksellers of our city, keep The Mirror on sale.

WASHINGTON, D. C.—National Theatre: The Criterion Comedy comb. closed 3d. Their engagement was, artistically viewed, a success; pecuniarily, a failure. A great amount of credit should be given Miss Sylvester and Messrs. Mackay and Hopper. 5th, a colored troupe produce Pinafore for the week, and should they prove successful, will be played under the Ford management. Nothing booked to follow at present writing.

RICHMOND, VA.—Theatre: Every seat has been sold for the three performances of the opera of Cinderella on the 5th, 7th and 9th. The proceeds will be given to the "Retreat of the Sick." The Criterion co., 14th and 15th. Norfolk, 12th and 13th. Mozart Hall: Tuck's Concert co. 28th, to a small house. May 26, Mendelssohn Quintette Club. They appear in Lynchburg, 23d and 24th, Petersburg, 25th.

LANCASTER, PA.—Opera House: Engaged by the Mordant-Evans co. April 26, to a small audience; 28th, to a much larger one. The Wilhelmj concert on the 30th, which should have had a crowded house, drew only a fair-sized audience. Coming: University Singers, May 5; Carncross Minstrels in their burlesque Pinafore on the 8th; Lilliputian Opera co., 27th and 28th.

CHILLICOTHE, O.—Clough's Opera House: The Jane Coombs Engaged co. appear on the 16th. John A. Mackey, a great favorite of this place, is a member of the above co. Manager Morris has been playing the Holman English Opera co. on his Ohio circuit for the past four weeks. He also has the Colville Folly co. for four weeks.

LYNN, MASS.—Josh Hart's variety co. played to a poor house in Music Hall 1st. Lotta comes 6th, under J. F. Rock's management. Duprez & Benedict's Minstrels are billed for the 5th, and Dollie Bidwell, supported by J. C. Myers' co., for the 19th.

MILWAUKEE, WIS.—Grand Opera House: John Dillon appeared, with good support, 1st, 2d, and 3d, to light houses, presenting My Dreadful Dad, a comedy somewhat funny, with Dillon as the somewhat questionable paternal ancestor. It cannot be looked upon as a very moral education of youth.

BLOOMINGTON, ILL.—Opera House: April 29, John Thompson in Sweethearts and Around the World. Audience was fair. Performance gave good satisfaction. Mr. Thompson was well supported by Dotie Nagel, who won by her excellent playing a good deal of applause.

AKRON, O.—During past week we have had nothing in the dramatic line. The following engagements have been made: Hilliard, Hunting & Demott's Great Pacific Circus, 9th; Woodruff's Original Bohemian Troupe of Glass Blowers, 6th to 10th; Emerson's Minstrels, 12th.

NASHVILLE, TENN.—Grand Opera House: The complimentary benefit tendered Julius Scott and Manager Hutton, 2d and 3d, proved a success, the house being crowded at both performances. Henry Ward Beecher lectures at this place 12th.

ELMIRA, N. Y.—Opera House: The Lilliputian Opera co. 3d, afternoon and evening, to fair business. The entertainment given is novel and gave general satisfaction. The Saville Opera co. is billed for 9th; Frank Mayo, 17th; Emerson's Minstrels, 21st.

WHEELING, W. VA.—Opera House: Robt. McWade, April 30th, to bad business. Sells Brothers' Circus filled their tent. H. W. Beecher booked 6th, at Washington Hall.

INDIANAPOLIS, IND.—Den Thompson met with a fair reception here. On the 12th, Annie Pixley, with McDonough & Fulford comb., in M'iss.

KALAMAZOO, MICH.—Gotthold and Rial's Uncle Tom's Cabin co. came the 2d and 3d to good "biz." Denman Thompson comes the 10th.

TITUSVILLE, PA.—Billy Emerson's Minstrels booked for the 16th at Farshall's Opera House. Sells Bros.' Circus booked here for the 19th.

Sargent's Excursion.

(Boston Globe.)

It may be stated for the benefit of the few who do not already know it, that Mr. Sargent has made, during his management of Modjeska, the snug little sum of \$723,431.04, as may be seen by referring to the gentleman's check-book. In order to thoroughly enjoy the summer vacation, and not be hampered in the slightest by the need of money, Mr. Sargent proposes to take Mme. Modjeska and the greater portion of the theatrical company with him to Cape Town, and from there to the interior, where the celebrated actress is to study from life the character of Parthena. The arrangements for this trip have necessarily occupied many months, and it was not until last month that they were entirely completed. The following letter from Sir Bartle Frere, Governor of Cape Colony, in answer to a communication from Mr. Sargent, both explains itself and the generosity of that nobleman:

CAPE TOWN, FEB. 10, 1879.

H. J. SARGENT:

DEAR SIR:—It gives me great pleasure to gratify your desire, so far as lies in my power, to visit the interior of this country for the purpose of allowing Madame the Countess Bozenta an opportunity of studying native life. Col. Glynn of the Twenty-fourth will have the honor of escorting your party to the outposts of our army, where, unless your heart fails you, the interior of the country can be penetrated. The arrival of your party will be looked forward to with no little pleasure.

I have the honor to remain your very obedient servant, SIR BARTLE FRERE.

Accompanying this letter was the following brief note from Lord Chelmsford, Lieutenant-Governor of the Colony, and commander of her Majesty's forces in Cape Colony.

H. J. SARGENT:

MY DEAR SIR:—Such troops as can be spared to escort you to the frontiers shall be placed at your disposal immediately after your arrival. Yours in expectation, CHELMSFORD.

In addition to these proofs of a successful completion of the journey, Mr. Sargent has, through his agent who was dispatched to Cape Town last December, received assurances from Cetawayo that he shall have a safe guard through that portion of the country commanded by him, and the chief has assured the agent that the chiefs Umattila and Sirayo will themselves have charge of the body guard who escort the visitors. With such promises as this a visit to Zululand, despite the fierce war that is now raging there, is not only a possibility, but an assured certainty, and there is every promise that the distinguished actress and her indefatigable manager will spend a delightful summer. The Lord Clive is being put in thorough repair for the voyage, having just come from the dry-dock, and even the slightest detail will be attended to with as much faithfulness as if the steamer was being prepared for an Arctic voyage. The cabins have been enlarged, and the comforts of the inner man and woman are being looked after in Mr. Sargent's usual liberal manner.

Foreign Amusement Notes.

Sufficient funds do not exist in the treasury of the Royal General Theatrical Fund, to pay the annuitants for the ensuing quarter.

Sarah Bernhardt proposes adding to her various accomplishments that of art critic to a new daily newspaper shortly to be published.

The London Royalty reopened 14th, with George R. Sims' One Hundred Years Old (Le Centenaire), played five years ago at the Union Square Theatre in this city.

Our Boys reached its 1,400th and last representation at the Vaudeville on the 17th. The house was crowded, which was more than it had been for a long time previously.

Offenbach's bouffe opera, Madame Favart, which was produced at the Folies-Dramatiques, Paris, last January, was presented at the Strand, London, on the 12th with good success.

Miss Ada Alexander (Mrs. J. Taylor) of the Simon company, while recently going to Croxtan Park races in her pony carriage, was badly bruised by the upsetting of the carriage and the running away of the pony. The lady was dragged underneath the vehicle for a considerable distance.

Henry Irving had drawn largely at the Lyceum in his new experiment of Claude Melnotte in The Lady of Lyons. He was considered unsuited for a lover, but nevertheless threw considerable originality and fire into the part. In the first act he discarded the traditional blouse for a velvet shooting jacket, and as the Prince, was costumed without finery. It pleased his fancy as Col. Morris in the last act, to make himself up into a semblance of the first Napoleon.

Rakowicz.

Some years ago a Mrs. Halm was one of leaders of the "Benefactors of Society," as she was wont to call the adherents of her party. At the meeting of the female Socialists she always acted as President, and often delivered vehement harangues in vindication of her radical principles. In pursuit of her political career, this energetic woman began more and more to neglect her husband, until she finally, in practical realization of her views on free love and equality, eloped with one of her admirers. On departing from her old home she took care entirely to clear it of its contents, so that when the husband returned he found nothing but the bare walls. The only ornament left to the bereaved consort was a bust of Lassalle, the apostle of German Socialists, an object which apparently failed to console the abandoned spouse. Mr. Halm, on becoming aware of the wickedness of his better half, was hard-hearted enough to publish a card in the papers informing the community of the desertion of his wife, and warning it against contraction of debts in his name. Lately a comic journal of Berlin has taken up the affair, and recounted its incidents in the ridiculous style employed by Helene von Doniges in her autobiography, extracts of which are now making the rounds through the German press. This notorious woman, who, in the course of her adventurous life, came into contact with Lassalle, and was the indirect cause of his death, is now living in this country, where she was married to the editor of a German periodical. They became mutually enamored of each other, but the alliance contemplated by them was frustrated by Baron Doniges, who shrank from intrusting his child to the care of a reckless agitator, busily engaged in the meditated overthrow of the existing order of things. The Baron resigned his post in Berlin and proceeded to Switzerland, where the lovers succeeded, however, in having several clandestine meetings. As soon as the Doniges became aware of Lassalle's continued attention, they resolved on separating him from his lady-love by marrying her to another. A Wallachian noble, Baron Fank Rakowicz, who was devotedly attached to the lady, challenged Lassalle, and fatally wounded him in a duel fought near Zurich. A short time after Lassalle's death Miss Doniges, who thus proved the shallowness of her pretended love, became betrothed to the successful rival. Their alliance, said to have been most unhappy, only lasted one year. Freed from her husband, who, I think, committed suicide, the Baroness Rakowicz, nee Doniges, entirely estranged from her relatives, now followed the bent of her inclinations and went on the stage. Having but insignificant theatrical talents, people thronged to see her merely for gratification of personal curiosity. About a year ago she emigrated to this country, and principally occupied herself with the edition of her "Recollections of Eminent Contemporaries."

"Tis So Refreshing."

In the boundless West there is published a journal "Devoted to the Horse and his Master." As the "horse and his master" must know what is going on in the world of the drama, we find in this paper a theatrical department. And, moreover, this department is edited by a lady whose poetic pinions bear her to dizzy Empyrean heights. We will venture to quote a few of the "dights" from their loftiest altitude, not even despoiling a comma for fear of breaking the charm of the rhetoric:

"'Tis so refreshing to sit and listen to one so full of the natural elements of a gifted nature, so smooth and clear a rendering of lives and incidents, with no harassing doubt to interfere with the charming eloquence of her pliant talent."

(This arouses our curiosity.)

"A woman with a whole soul grasping at the strong inevitable sorrows of a subtitled picture of human life, moulding it with all the gentleness and intuition of her woman's heart, into an alternately awful and beautiful reality."

(Who can it possibly be?)

"Yet pure and trusting in place, tender to the slightest detail, she gives us a version of the story without blemish, a method of her own, an entirely original conception, free from other personations by other artists who would fain partake some of her inventive methods. How soon can another acquire such brains?"

(Before long, we hope.)

"Poets are born, not made." This holds good, I guess, everywhere.

(This is certainly not a very rash guess.)

"Cultivation and refinement goes a great ways, but there must be a rare jewel to polish."

(But who—who is the "rare jewel"?)

"Can't make a diamond from a stone."

(Well, this depends very much upon the quality of the stone and the skill of the "grinder." Ah! now we have it.)

"Clara Morris is a diamond, clear and resplendent, are the flashes of light emitted by her sparkling gem of understanding, virtually clinging to the rigid laws of mother wit."

(*****)

An actresses' club has been lately opened in Paris, meetings taking place three times a month, and a dinner once a month at 4 P. M. Mlle. Clery of the Vaudeville is president, and Mme. Mathilde of the Palais Royal, vice-president. Gentleman not to be admitted to the club at any time, or under any pretext.

THE NEW YORK MIRROR.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

Published Every Thursday at No. 12 Union Square, New York.

ERNEST HARVIER, - Editor and Proprietor.

SUBSCRIPTION: Two Dollars and a Half a Year; One Dollar and a Quarter for Six Months.

ADVERTISEMENTS: General, Per Line, Ten Cents; Professional Cards, Twenty-five Cents Each; Insertion: In Advance; Cards Received Up to 1 P. M. Wednesday.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

NEW YORK, MAY 10, 1879.

Amusements.

OLYMPIC THEATRE—L'Assommoir.
WALLACK'S THEATRE—The Snowball.
BOWERY THEATRE—Adele the Saleslady.
LYCEUM THEATRE—Mastodon Minstrels.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—Otto.
GLOBE THEATRE—H. M. S. Pinafore.
PARK THEATRE—Le Petit Duc.
FIFTH AVENUE THEATRE—Fatinitza.
NIBLO'S GARDEN THEATRE—Black Crook.
GRAND OPERA HOUSE—Mme. Modjeska.
MADISON SQUARE THEATRE—Aftermath.
TONY PASTOR'S THEATRE—Chilperic.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

Dion Boucicault,
Edwin Booth,
E. A. Sothorn,
Lawrence Barrett,
W. J. Florence,
Fanny Davenport,
Joseph Jefferson,
Mary Anderson,
Lester Wallack,
Clara Morris,
Sara Jewett,
Frank Mayo,
Doud Byron,
Agnes Robertson,
Augustin Daly,
Col. Mapleson,
Henry Abbey,
Frank Channing,
Harrigan and Hart,
Barton & Hill,
Mrs. John Drew,
J. B. Haverly,
John A. Stevens,
Charles E. Locke,
R. M. Hooley,
Poole and Donnelly,
And reputable people generally.

Josh Hart,
Archibald Carlyle Gordon,
"Caz,"
Frank Hart,
"Jiu" Meade,
Kenworthy Philp (C),
Patrick J. Stanley McKenna,
Leander Gilman Richardson,
Franklin File,
Laura,
Starr Morrissey,
Jac Aberle.

That Widows and Orphans' Fund.

There was established in this city some years ago, under rather questionable auspices, an association called "The Widows and Orphans' Fund." It was organized, it was said, for the relief of the families of destitute or deceased professionals. A contribution of fifty cents, made on the death or disabling of each actor, was all that was required to make the benefits of the affair mutual.

The scheme seemed to be a very pretty one, and considerable money was paid by professionals to promote the interests it was said to have in view. What was done with this money, or where it went, no one has any exact idea.

So far as the Profession is able to know, the only thing accomplished by the Association has been to obstruct the operations of really benevolent societies and to throw grave discredit on the Stage.

Of late months "The Widows and Orphans' Fund" seems to have died out entirely. No statement of its operations has been made, and whether the money at first so generously contributed ever reached the poor and needy persons for whom it was intended, there is no means of knowing.

We think that under these circumstances, it is only fair that there should be some accounting; and this feeling is stronger from the fact that, from the very first, reputable professionals seemed instinctively suspicious of the projectors of this mysterious "Fund."

The charity which helps and succors is not blatant in its professions of good. Quietly, noiselessly, it seeks out the needy and the helpless, and from its own store—however scant and meagre—it assists and strengthens; it has no contributions to exact or penalties to impose. It has no need of "officers," but of hardy, hearty agents, who will do a good work without having their names emblazoned or the extent of their offerings made known.

How strong the sentiment of free and open-handed charity is among professionals, has been attested and is known. Even in this case, despite the status and antecedents of several foremost members of the "Fund," actors encouraged the affair at the start with liberal contributions. But as the workings of the scheme became apparent, as the true character (or lack of it) of the promoters revealed itself, and as it began to be evident that the resources of the organization went, not toward alleviating the distress seen on every hand, but toward glorifying the "officers," a revulsion of feeling was experienced, the payments have declined ever since. "Fund" has so far gone out of sight it may not be in existence at all. Still, no money has probably been paid into its finished coffers within three months, and

this, as well as the amounts hitherto contributed, should straightway be accounted for.

We do not know who the "officers" of the "Fund" are. Their duties probably ceased when the imposition of dues terminated. There may be no officers. But at all events, officers of the precious "Fund" did exist at some time, and it behooves that, without further delay, they "wind up" the operations of a concern which has brought no aid, but extreme ridicule, odium and annoyance to the Stage and its members.

It is certainly not right that money, paid over in good faith, should not be used as was intended. If any amount remains unappropriated let the officers of the "Fund" account for it. If the treasury is empty and the money gone, let them report the fact to those who paid, closing, at the same time, the operations of the concern with a statement of its actual receipts and bone-fide disbursements.

Such a report would do much to inspire confidence in several of the benevolent objects which are now on foot for the permanent relief of the widows and orphans of needy actors and for the maintenance of many whom age, care or infirmity has rendered helpless.

The first step toward the establishment of a relief fund of this sort must be some assurance that the previous attempt in the same direction met with disaster for reasons in which robbery and jobbery had no part. We call for the report. Will it be forthcoming?

Return Engagements.

It is a very old axiom that engagements once made and consummated, should never be revived or renewed. The same thing, in a lesser degree, is true of theatrical engagements. The experience of this season indicates pretty forcibly the correctness of this proposition. The most recent instance is the engagement of the KNIGHTS at the Broadway. These popular and estimable artists played there earlier in the season to good business—so good, in fact, that they felt justified in returning. Their second engagement has been a failure. The Henri Laurent troupe, which, from a managerial point of view, was thoroughly insignificant, played return engagements both in New York and Boston, and in both cases afforded additional evidence that the case of the KNIGHTS is not exceptional.

From all parts of the country this year we hear complaints of managers that attractions which, on the first visit, were good and paying ones, fell off so badly on their return, that all the profit was lost. Now this is due principally, of course, to a very simple cause—the insufficiency of actual attractions. The regular season at most American theatres lasts, as a rule, forty weeks. Each week, generally speaking, must be filled with a new attraction. Now the number of paying stars and combinations permanently engaged is scarcely thirty, so that it is clear that unless some of the better ones play two engagements, the managers must close their houses or depend on second-rate attractions. While this circumstance may tend to explain return engagements, it does not by any means justify them.

It is well enough known that the system of playing stars in a town twice during one season tends seriously to lessen their drawing powers. Thus actors are permitted to wear out their welcome in certain places, and thus, too, the number of "sure cards" is depleted. The experience of The Danites party this year shows this.

The bad management of McKee Rankin last season brought the troupe two and even three times during a single season into one place. When Haverly took their management he found how irregular and unbusiness-like had been their course, but it was too late to rectify it entirely, and despite the best efforts to straighten out their route, this troupe (the best traveling organization on the road) has suffered greatly.

Managers will find it best, when short of A1 attractions, not to have them return for second engagements, but to search for new ones. A play like The Banker's Daughter, which ran over one hundred nights at the Union Square, could not now (as Mr. PALMER will tell you) be revived profitably for a week's performance. The same is true of stars, and furnishes good reason for objecting to "return engagements."

Word comes from San Francisco that Mr. Boucicault has been playing an excellent engagement at the California Theatre. His return here will be awaited with great interest.

During the past week Frank Chickering, agent for the Steinways, visited Cincinnati to see Theodore Thomas, and said that \$100,000 had been raised and set aside by the Philharmonic societies to draw 4 per cent. interest for Mr. Thomas, provided he would return to New York and conduct the position of conductor, and that this fund would be raised to \$100,000, giving Mr. Thomas an year, and he would be permitted to reside outside of these societies.

PERSONAL.

JOYCE—Laura Joyce was hissed one night last week at the North Broad Street Theatre, Philadelphia.

NEILSON—Adelaide Neilson appears at Booth's Theatre on October 6 as Juliet. She will remain in this country six months.

SURPRISE—Rice's Surprise party begins an engagement at the Union Square on the 19th. Cazauran's Surprise party (The Lost Children) has been there since the 16th inst.

BREWSTER—P. J. Brewster, the efficient and gentlemanly treasurer (during the past year) at the Rochester, N. Y., Opera House, is at liberty, and may be addressed as per card in this issue.

CARLYLE—The Boston Globe says: "Mr. A. D. Jordan's Trux, an original comedy, is to be given soon at Mackaye's Little Madison Square Theatre, New York, with Elsie Moore in the character of the heroine."

BOUCICAULT—Mr. Boucicault, whose engagement at the California Theatre has proved a splendid financial success, returns here in time to appear at the Grand Opera House on the 19th, in Arrah-na-Pogue.

MINNION—Frank Hardenbergh will produce the new temperance play, The Mirror, written for him by John P. Adams of Boston, on Monday evening of next week. He will have the support of Emmie Wilmet, Amy Ames, Zoe Tuttle, and a strong company. The selection of the title of the new piece betokens good taste.

MODJESKA—Few actresses have developed a greater degree of popularity on so slight a capital of talent as Modjeska. But the fact of her being a Countess (and a very charming one) has quite compensated for many deficiencies. Modjeska does not return here (under her present management at least) next season.

LIBEL—Col. McClure, editor of the Philadelphia Times, appeared at the Doylestown Court on Friday, but Mr. Fechter had failed to attend and no bill was sent to the grand jury. Mr. McClure renewed his recognition for his appearance at the September term, when the bill must be sent to the grand jury, and it will be ignored unless Mr. Fechter presents himself.

RAVEL—Mollie Ravel (Mrs. W. A. Fitzgerald) has made quite a hit in soubrette parts at Baldwin's Theatre, San Francisco, and has been engaged for next season as the soubrette of that establishment. Miss Ravel is a Philadelphia lady, a graduate of the Wheatley Dramatic Association, Philadelphia, and, though she has worked hard and earnestly in her profession, her talents had never been discovered until the San Franciscans found them out. As a character and dialect actress she has proved herself excellent.

BELGARDE—Troy Whig, May 3: Miss Adele Belgarde appeared at the Griswold Opera House again last evening, the play being Hamlet as on the preceding night. Her conception and presentation of the character of the melancholy prince were received with still greater favor than on the previous evening as her acting was more intense and vigorous. Her efforts last night were generously applauded. Miss Belgarde will assume at the matinee performance to-day, the part of Rosalind, in Shakespeare's delightful As You Like It, and this evening will appear for the last time in Hamlet. The talent of this conscientious actress, and the excellence of her support, ensure pleasing and meritorious performances.

FORD—John T. Ford, manager of the Juvenile Opera Company from Philadelphia, has managed one theatre in Baltimore continuously for twenty-five years. In that period he has built at his own expense four handsome first-class theatres, has produced a greater number of original plays than any manager outside of New York and Boston, and introduced to the public several new noted actors. He is at present owner of two theatres, and manager of several others, and manager also of what is known as the Southern Circuit, comprising the chief cities between Baltimore and New Orleans. Mr. Ford was born in Richmond, Va., in 1830, and is accounted one of the wealthiest of the very few wealthy American managers.

Lost Children will be presented for the last time at the Union Square on Saturday evening. The first three nights of next week Mother and Son will be presented, and A Celebrated Case will occupy the boards the last three evenings. C. R. Thorne will appear in the cast of the latter play for the first time.

Judges Butler and McKenna in Philadelphia last week refused to interfere with the decision of their late colleague, Judge Cadwalader, who, a short time before his death, granted a preliminary injunction at the suit of Charley Banks, restraining William P. Sweatnam, the minstrel, from performing the burlesque, Gen. Grant's Trip Around the World, in any place but the Arch Street Opera House, Philadelphia. This is as it should be, for Banks is not only the rightful author, but the rightful owner of the travesty, and, as THE MINNION has already shown, he should not be molested.

The condition of Miss Neilson's health is such that she will be unable to play more than three times a week—on alternate nights. The prospects of her engagement seem to be good, as several managers have refused to make terms with Mary Anderson until they know positively when Miss Neilson is coming.

PROFESSIONAL DOINGS.

Theatre business is light all around this week.

Stella Boniface is re-engaged at Wallack's for next season.

Modjeska sails for Europe on the 24th of this month.

The Kiralfys take The Black Crook on the road shortly.

Niblo's is running on the combination plan. It closes on Saturday.

B. F. Tryon will remain at the Howard Athenaeum next season.

Charles Waverly has been engaged for next season with John T. Ford.

F. W. Hofele of the Bowery is negotiating for the Windsor next season.

Lillie Glover has replaced Emily Rigi in the Almost a Life combination.

There is some probability of George S. Knight appearing at Niblo's Garden.

Harrigan and Hart will begin an engagement at the Boston Museum, June 2.

W. D. Gemmill has determined to do Fatinitza at the Chestnut, Philadelphia.

N. S. Wood begins an engagement at the Bowery on June 2 in The Boy Detective.

Miss Neilson will be supported by her own company during her tour here next season.

The Vokes family are to return next season, bringing with them two new specialties.

Jaques Kruger will next year be business manager of Mitchell's Theatre Comique, St. Louis.

Succeeding the revival of As You Like It Ada Cavendish will appear as Miss Gwilt at Wallack's.

Ninon Duclos has a new opera for production at Tony Pastor's. It resembles Pinafore somewhat.

Fred Stinson closes his connection with the Howard Athenaeum at the end of the present season.

Lawrence Barrett will produce Bayard Taylor's drama of Don Carlos during his San Francisco engagement.

Maurice Barrymore's benefit at the Arch, Philadelphia, has been fixed for the 19th. Mrs. Drew is to appear.

Walter Gooch, manager of the Princess Theatre, London, has secured the English right to L'Assommoir.

There is a probability of Charles Fechter playing an engagement at the Bowery before the close of the season.

"Zeke" Chamberlin's benefit occurs on the 9th inst., at the Union Square. Cazauran's Lost Children will be presented.

On the 19th The Snowball will be produced at the Boston Museum. Mr. Coghlan will play his present character.

Stella Boniface plays Celia in As You Like It, and Hero in Much Ado About Nothing, with Ada Cavendish at Wallack's.

A new play called Civil War, by Edward Chesleigh of Boston, was produced at Portland last week with good success.

Mr. Boucicault's engagement at the Grand Opera House, which begins with Arrah-na-Pogue on the 26th, will last one month.

Skvos-Stroi; or, The King of the Galley Slaves, a new play written by C. E. Pilet, will be next week's novelty at the Bowery.

Mr. Wallack has purchased from Henry J. Byron, the English dramatist, Our Girls, the companion piece to Our Boys. It will be produced in the Fall.

Julia Gaylord, of the Rosa English Opera company, arrived in the steamer Wyoming on Wednesday, and on Thursday proceeded to Boston.

Fred Maccabé, the "Begone, Dull Care" man, has purchased all the professional rights of Arrah-na-Pogue in England and Ireland for two years from June next.

The Park Theatre company, including Mrs. Agnes Booth, will play in Engaged, at the Grand Opera House, during the week commencing Monday, June 2.

Sadie Martinot has been re-engaged at the Boston Museum for next season, and J. B. Mason, late of the Walnut, has been secured as walking gentleman.

Elias Lipsis, stage manager of the Bella Union Theatre, San Francisco, committed suicide on Saturday night by shooting himself through the body in the presence of his wife.

The improvements in connection with the Boston Museum include an enlargement of the auditorium to the ground floor, and the addition of another balcony, and a new entrance which will make it one of the finest theatres in the United States. It is likely that they will be completed by November.

Monday's colored troupe performance at Pinafore, gave a poor result, which was largely due to the white brothers and sisters.

The performances of this troupe have been very much improved, both as to the chorus, the singing, and the dancing, and the houses have been very full. Much praise is due to Mr. Morris, the choreographer, and Misses Williams and the Josephine and Little Buttercup, for their able rendition of those dances. An early visit to the Colored Pinafore at the Globe is greatly to be recommended.

Maurice Grau's "Stars."

Maurice Grau will bring to America next season, as has been already outlined in these columns, an opera-bouffe organization of extraordinary power. The chief attractions, as already announced, will be Victor Capoul, Paola Marie, and Mlle. Angele. Capoul is remembered here from his remarkable success during the Christine Nilsson season at the Academy, and his appearance in opera-bouffe will constitute a novelty of a most attractive character. By the terms of his agreement with Mr. Grau he is to appear as Ange Pitou in La Fille de Madame Angot, as Paris in La Belle Helene, as Marasquin in Girelle-Girella, as Fritz in La Grande Duchesse, Piquillo in La Perichole, Fal-sneppa in a grand revival of Les Brigands, Barbe Bleue, Faust in Le Petit Faust, Raphael in La Petite Muette, besides Don Jose in Carmen, and in his great revival of Wilhelm Meister in Mignon. M. Capoul will make his entree as Ange Pitou.

Paola Marie is a sister of Irma, the famous Boulotte, who was so popular here some years ago, and the fourth daughter of a talented family, of whom the eldest is the celebrated Mme. Galli-Marie. She now enjoys a reputation in France which causes her engagement for next season by Mr. Grau to be anticipated with considerable interest. Paola Marie is best known as the original in Paris of Clairette in La Fille de Madame Angot, a role which she played for many nights at the Folies-Dramatiques, but her creation of the heroine of Heloise et Abelard brought her marked distinction; and she played also in the respective roles created by Mmes. Aimee and Schneider in Les Brigands and La Grande Duchesse. Mlle. Paola Marie has also been applauded in both roles in Le Petit Faust, and, in fact, in all the repertoire of Offenbach and Hervé. She is 27 years old—and of the three sisters she is the prettiest and most attractive. She made her debut when very young at the Bonfies-Parisiens in a little operetta called Madeleine, and was immediately engaged for a term of three years at the Galeries St. Hubert at Brussels; returning to Paris, she engaged at the Folies-Dramatiques in Le Petit Faust, and here she achieved great success in both Heloise et Abelard and La Fille de Madame Angot. Mlle. Marie will first be heard here as Clairette. She is short in stature, with dark eyes full of animation, a bright, saucy face, a nose somewhat retroussée, and a general air of spirit and what the Parisians call chic. She will create Carmen in French in New York, and will also sing Mignon, a role in which her sister is famous.

The third star of the organization is Mlle. Angele, admitted to be one of the most beautiful women on the French stage. Mlle. Angele is a Bretonnaise who so long depicted Venus in Orpheus aux Enfers at the Gaite, Paris, and she will appear as Mlle. Lange in the La Fille de Madame Angot. Apart from rare personal attractiveness, Mme. Angele is endowed with marked artistic ability, a fact which may be imagined when it is stated that she was chosen to replace Mme. Julie in Les Charbonniers on the diva's retirement. She will represent the "grandes coquettes" of the opera-bouffe repertoire, and her regal proportions will form a contrast to those of the petite star, Mlle. Paola Marie.

The other engagements for the troupe are not yet completed, but from what has been already done it is quite evident that Maurice Grau's entree next season will be a most remarkable one.

The motion made by Gustav Amberg for an injunction restraining D. H. Harkins from continuing the playing of Suppe's comic opera, Fatinitza, at the Fifth Avenue Theatre, was argued last Friday before Judge Sedgwick in the Superior Court, Special Term. The plaintiff claimed that he had purchased from Mr. Von Suppe the exclusive right to produce the opera in America. The "stage right" for this city he sold to Adolph Neudorff of the Germania Theatre for 8 per cent. of the profits. Ex Judge Dittenhofer argued for the defendant that there was no such thing in law as a "stage right"; that the only way in which property in the opera could be transferred was by the transference of the unpublished manuscript. Edward Hassa, the leader of the Fifth Avenue orchestra, purchased the piano score of the opera in a Vienna music store where it was publicly sold for 6 florins a copy. Judge Sedgwick granted the motion for an injunction, and a number of actors were present, and were

Minister of the Children's Theatre at Wallack's. On the reverse side of the following: "The successful Pinafore by Manager Ford in this country was some time in advance of its presentation in this city. 'All honor to Manager Ford!' wrote Arthur Sullivan to the English press. So! On what occasion did Mr. Sullivan give expression to this sentiment, and under what circumstances? To what branch of the 'English press' did he confide it? Mr. Ford should have no reluctance to inform the public on these points. As for the honor of first producing Pinafore, Manager Field of the Boston Museum was several weeks ahead of Ford."

Mr. Fritz Herschly will be tendered a complimentary annual benefit at the Academy of Music, May 18, when Aimee and a number of French celebrities will participate.

"Pinafore" at Wallack's.

The experiment of a juvenile Pinafore was tried at Wallack's on Monday afternoon. The company of children has been recruited from Philadelphia, which city seems to have assumed pre-eminence as the headquarters of all Pinafore troupes, whether juvenile, colored, or otherwise. The effect produced by the singing of the infants is remarkably good, and, although their voices are for the most part uncultured, they produce an excellent impression. The solo singing is the best. The choruses, whether by reason of lack of culture or deficiency in volume, sound high and shrill, jarring at times on the perfect harmony so requisite in this opera.

The drollest part of the entertainment is the acting. When Little Buttercup, a pert miss of scarcely twelve, who remarks to Captain Corcoran: "Fear not; I am a mother," the very absurdity of the remark has a convulsive effect upon the risibilities. Josephine is several inches taller than her father in the play, and his proposition to "talk the matter over" before giving his consent to her marriage, is supremely funny. Tom Tucker, the Midshipman, is played by Belle Goodman, as diminutive a little fairy as ever blossomed in a West Philadelphia nursery. The first marine is a character for the introduction of which we are indebted, we believe, to John T. Ford, and not to Gilbert and Sullivan. A Mr. Frank Connolly, by his antics, caused boisterous merriment in the part in Washington, and may have made the part bearable. It seems to us, however, that Mr. Ford's adding a new role to Pinafore was altogether presumptuous, as the marine is quite out of place, and is not really amusing. Harry Davenport makes a rather amusing Sir Joseph, displaying the usual talent of the Davenport family. The Ralph, Captain Josephine and Buttercup have excellent voices. The Hebe plays her part with an infantile sort of prettiness which is simply bewitching. Mark Hassler leads the orchestra. The following details concerning the organization will be found of interest:

The Josephine is Nellie Everest, the daughter of Professor Everest, a well-known music teacher. Nellie is twelve years old, and has often sung in concerts and other entertainments in Philadelphia. Ralph Rackstraw is Jennie Prince, the only child of a widowed mother. She has sung in concerts and literary entertainments before. Her age is twelve years. Little Buttercup is Dollie Williams, whose widowed mother is a music teacher in West Philadelphia. Dollie is the second of three children, all girls. She has been used to singing before the public ever since she was five years old. She is now eleven. Hebe is Lillie Parslow, aged five years. Her parents are in moderate circumstances. Her mother has considerable musical taste. The little Midshipmite, Baby Belle Goodman, was born four years ago in London, and sang in public there before being brought to this country. The family live in Camden, where the father is employed as a machinist. Another daughter, aged twelve, is singing in Wilson's Opera Troupe in London.

The Dick Deadeye is Frank W. Headrick, a dark-eyed youth of fourteen years, whose father is a saddler and harness dealer at Fifteenth and Locust streets, Philadelphia. Frank is a cousin of Manager Zimmerman, and the youngest of ten children. His father is a well-known musician, and at one time sang in a church choir. Captain Corcoran is taken by John B. Smith, a recent singer in St. Mark's choir. He is twelve years old, and had been singing in St. Mark's for two years and a half previous to his engagement by Ford and Zimmerman, which resulted in his dismissal from the choir, and the forfeiture of half a year's salary. His father is a mechanic, living at 1518 Federal street. The Boatwain is Richard Schmidt, aged thirteen. His father is a musician, living in South street, below Eleventh, and plays in the Broad Street Theatre orchestra. The lad has been practicing on the violin and singing solos at entertainments for the past four years. Sir Joseph Porter, K. C. B., is Harry Davenport, youngest brother of Fanny Davenport, whose sister Florence played Josephine latterly in the first Pinafore company. The Marine is Harry Anderson, aged fourteen, who lives with his parents on South Eighth street.

A very determined attempt at suicide was made by J. J. Ferron in Halifax last week. He went there with Manager Namany's company, but was discharged for cause. Having spent what money he had earned, and being unable to procure any more, he obtained some laudanum and drank it in the presence of a friend, who was powerless to prevent it. Medical aid was summoned, and Mr. Ferron taken to the hospital. Hopes are entertained for his recovery. He is a native of Ottawa, Canada, and is very respectably connected.

On Tuesday, in the Supreme Court, Boston, the suit of Laura Joyce against her late husband, James Valentine Taylor, came up for hearing. The plaintiff sues for means to support and educate the child in her custody, and also for the child now in the keeping of its father. The plaintiff also alleges she has not been paid regularly her alimony, and charges the defendant with squandering his means in theatrical ventures.

Frank Clements returns to England in June.

"The Assommoir."

Where the French drama does not err on the side of finesse, it errs on the side of realism. The Assommoir, produced at the Olympic on Wednesday night, goes further in the latter direction than any play presented here in a good many years. The author started out with the fixed purpose of depicting some phases of low life in Paris precisely as they were. He would analyze, explain, modify nothing. He would reproduce facts and characters simply as they existed, without embellishment. To this extent the realism of M. Zola was a very good thing. But when (while still pursuing his theory) he undertook to wallow in the filth, mire and debauchery of a single faubourg, and present it as a true likeness of life in a great city, the artistic sense of his auditors rebelled, and they repudiated his "realism." For they perceived that despite his ardor, his ingenuity, and his knowledge, he was striving to present a condition of affairs at once impossible, unnatural and unreal. What he was presenting had not even the merit of being attractive. It was an ingenious collection of avowedly real types of character, distorted to make a community—a conglomeration of impossible incidents, which, when bound together, became absurd.

You may draw from the dregs of a great city one man upon whom has centered all the curses and profanations of drink—a staggering, unkempt, unstrung incubate; you may get somewhere in the same city a hard lot whom a long siege of pollution, abuse, and excess has deprived of all feeling and affection—in whom even the fires of passion have ceased to burn, or in whom material sensual manifestations no longer vibrate; you get together a thief, a miser, a forger and a cut-throat, and endow each with the blackest and most forbidding attributes—but when you undertake to depict the characteristics of a community and show only its grossest dregs, you destroy forever the value of your researches. This is what Zola has done. There have been libertines as base as Lantier, workingmen as weak as Coupeau, women as frail and erring as Gervaise and Virginie, but no community—in Paris or out of it—ever had for its population only outcasts poor as these.

Zola has sacrificed Nature to Realism. He has disgusted many by projecting into literature characters naked in their deformity, so thoroughly decrepit and depraved that the wonder is they were tolerated even in a Parisian novel.

But, after all, he has not attained the aim he was striving for. It is Unrealism, not Realism, that marks and makes The Assommoir.

Mr. Daly, under whose direction the play is presented, has claims to greater credit than that of introducing to the New York public a play which is the rage in theatrical circles in Paris. He has made a very shapely revision of the work of the French dramatists, and incorporated considerable new matter. He has retained the "realism" of the quarreling washerwomen at the laundry, the workman's fall from the scaffold, Coupeau's death from delirium tremens, and the final catastrophe on the Boulevard. He has employed a large cast.

The feature of the acting is unquestionably Harry Meredith's performance of Coupeau. Meredith is a performer who is unfortunately a stranger in New York, coming from Philadelphia, a city which never appreciates an actor until he is about to leave it. Meredith's performance of Coupeau is a remarkable effort. Literally correct in every particular, catching the dearest shades of the author's meaning, and playing with an ease and fullness at all times remarkable, his performance is one of the few noteworthy efforts which have engaged attention during the season. In the earlier acts his deportment is perfect; in the death scene he is excellent.

Miss Grainger, divested for once of her laces and finery, played Gervaise most naturally, the one glaring fault of the impersonation being that time and unbearable hardships seemed to have no effect upon her, as she continued about the same age during all the acts. Emily Rigi on the first night was altogether overweighted as Virginie. Ada Rehan played Clemence aptly, prettily, and expressively. B. T. Ringgold, Frank Drew, C. H. Bradshaw, Harry Hawk, Murray Day, John Swinburne, Nina Freeth, and Mrs. Sol Smith filled most satisfactorily a number of roles, most of which bear no special relevancy to the development of the plot. Ed Coleman had a powerful character in Lazouge, the undertaker, but failed to do anything with it, apparently from ignorance of his lines. Clinton Hall played Gonjet, the blacksmith, discreetly. The Assommoir will be played until further notice.

Mathilde Cotrelly, Mme. Ottilie Genée, director of the German Theatre, San Francisco, and Mr. Kadelburg, the noted German actor, sailed for Europe last Saturday in the steamer W. A. Scholton.

In As You Like It at Wallack's John Gilbert will play Adam; Effie Gorman, Andrew Harry Beckett, Touchstone, and Robinson, Jacques. The Orlando is settled. Charles Fisher will play the banished Duke.

Horace Lewis, formerly of the Street Theatre, Philadelphia, who Genevieve Ward during her engagement with her next season.

Obituary.

On Saturday evening last, S. B. Duffield, one of the oldest and most respected actors in this country, played Monsieur Colombe, in The Assommoir, at the Olympic Theatre. On Monday morning he was dead. Heart disease was the cause. S. B. Duffield was one of the pioneers of the present generation of American actors. Originally a singer, he subsequently became a manager, and at the time of his death was a well-known dramatic agent. His agency was started on Nov. 1, and was really a part of C. R. Gardiner's. Actors were drawn, naturally, to look for engagements at the hand of the genial, hearty old gentleman, whose experience dated back to the early years of the century, and whose bonhomie and kindness was so constant and unvarying.

There are very many actors to-day who, as they read of S. B. Duffield's sudden death, will recall his many acts of friendship and good will. He received all alike, from the humblest "super" to the greatest star, and he labored hard to keep every one employed. It was urged, indeed, that this feeling led him at times to press for positions many whose needy condition excited his sympathy; but in every case he was actuated by the purest motives, and in his death the profession loses a staunch friend.

The writer of these lines has for many months past been the warm and intimate friend of the deceased actor, and as such, has grown to know and appreciate a man of singularly lovable character and disposition. To him the petty jealousies which so unfortunately afflict the profession, were as nothing. He had a good word and good wishes for everyone with whom he came in contact, and seemed to have endeared himself to all alike. Such men are of value in the profession, for they lend to it not only the weight of years and of respectability, but what is still more important—that wholesome fellowship which should bind together all men of common aims and destiny.

Mr. Duffield was to have formally taken possession of a new office on the day he died. The business of his agency had been increasing rapidly till almost all the leading actors and actresses were on his books. He acted all this season as New York agent of Henck's Opera House, Cincinnati, whither he sent some excellent attractions. He organized the various stock companies which played at Theatricals & Carton's Theatre, Williamsburg, and acted there himself considerably. He had charge of Frank I. Frayne's business, and filled most of the combinations starting from Gardiner's office. Mr. Duffield was a warm friend of the murdered actor, Ben Porter, and was the first person to take measures for the relief of his family. During a connection of forty years with theatrical affairs, he has borne an unblemished name.

One anonymous paper assailed him a couple of months ago, at the instigation of a manager whose family he had at a critical period befriended. But the manager became heartily ashamed of the part he had taken in the business, and thereafter had no hand in the crusade of the miserable sheet against such men as S. B. Duffield. Only actors who know what it is to be stranded and out of engagements for the best part of a season, can appreciate the value of a dramatic agent who feels a genuine and sincere interest in seeing them employed.

Mr. Duffield sang a great many times—several hundred, in fact—with Charlotte Cushman, in Guy Mannering. He was up for a benefit once in Richmond and he telegraphed to her to play, offering her her own terms. Contrary to custom she accepted. She came. Mr. Duffield, overwhelmed by this remarkable condescension, got together from the proceeds of the performance \$250, which he proceeded, with many apologies, to offer her, expressing at the same time his profuse thanks for her coming.

"What is this?" she said gruffly. "Two hundred and fifty dollars," he said tremulously. "Is it enough?" "Enough!" said Miss Cushman, "Give me your hand." And putting the money aside she stalked out of the green-room, leaving Duffield fairly speechless with gratitude and delight.

There is a sequence even in death. On Sunday morning Thomas Ryan, the proprietor of the Union Place Hotel, died. For some time past he was confined to his room. Mr. Ryan was one of the best known restaurateurs in the city, having been engaged in that business the greater part of his life. He came to this country when four years old, and died in the fifty-first year of his age. For seven years, in company with Deputy Sheriff John Bennett, he kept the restaurant in the Old Bowery Theatre, in the days when that part of the establishment was a feature in Old Drury. When the New Bowery Theatre was built by the late James Lingard and George L. Fox, he leased and conducted for several years the restaurant of that concern. Later on he kept a restaurant in Duane street, in partnership with Neil Bryant. For the past eight years he has conducted the Union Place Hotel, at Fourteenth street and Union Square, where he was brought much in company with theatrical people and politicians, with which class he was a general favorite. During the last three seasons, Mr. Ryan, with his eldest son, conducted a place at Coney Island called the Pavilion. The latter is the husband of Lillie Eldridge. Mr. Ryan belonged to several organizations, notably the Order of Elks. He was much respected.

Mr. Ryan was at all times a generous and valuable friend to American actors, and his

many acts of kindness are well remembered. His funeral took place from the Union Place Hotel yesterday at 12 o'clock, in presence of a great concourse of professionals.

One of the Kivaly Brothers lost two children on Saturday.

Mme. Modjeska in "East Lynne."

Dramatizations, even of good novels, and when well presented, are at the best poor affairs—being neither fish, flesh, nor fowl, and always very unsatisfactory to readers of the novel, who have already formed their ideals of the various characters, and who feel disappointed at not seeing them realized. When, therefore, we have said that East Lynne is not a good novel, that the version of it produced at the Grand Opera House is not a good version, and that the presentation of it—with the exception of the scenery and the acting of Little Mamie and the two sonnettes—was bad all round, it may be imagined how little the performance pleased us. Neither in the play itself nor in the acting are there any redeeming qualities worth mentioning. In the original the story is unwholesome, suggestive, and painful to a degree, and in Mme. Modjeska's version, where, owing to the necessity for excessive condensation of dialogue and moralizing, the facts have to be presented in all their repulsive nakedness, it is much more so. And this unnatural repulsiveness of the play is, in this instance, rendered unusually distinct and marked by the excessive loudness and demonstrative vulgarity of J. W. Carroll's personation of the villain, Sir Francis Levison—a personation conspicuously and exclusively addressed to the gods, and too boisterously offensive even for the Porte St. Martin.

Nor do the other leading personages receive anything like justice at the hands of their respective representatives. Mme. Modjeska herself is quite unsuited to the role of Lady Isabel, who is so essentially an English lady of the most characteristically English type, that Madame's broken English and spasmodic utterances quite unfit her for the successful grasping and delineation of the elemental essentials of the character. Her inability in this respect was disagreeably emphasized and rendered prominent by the acting of her chief support, Frank Clements, whose Archibald Carlyle, in its precise and formal pronunciation, and stolid, labored style, is characteristically English. English ladies in good society do not pass their lives in continually slobbering upon somebody's neck—it matters not whose so long as there is a shoulder annexed on which to pose the head gracefully—and, with hands pressed close to breast, uttering spasmodic "achs!" As a rule, too, they are, except when distracted by intense emotion, reserved, composed and quietly dignified in manner, which we need hardly say, Mme. Modjeska never is.

Finally, Madame has not emotional power enough—not sufficient intensity of feeling, for the successful rendition of such a part. Her art is very nice and rounded and graceful, exceedingly winning and attractive at times, but it is encased in narrow limits. Such genius as Madame possesses, if she really can, be said to possess any, moves with clipped wings within a charmed circle of thought, and never, even when she seems almost on the point of rising out of herself and giving a full and magnificent intensity to the situation, does she penetrate to those rare altitudes of thought and feeling, where the artist becomes lost in her part, and criticism sits silent and abashed. Her voice, too, is as limited as her art, and she has to ring the changes on so few notes that it soon becomes monotonous.

At the same time it would be folly to deny to Mme. Modjeska the possession of many good points, but these have been so fully dilated upon already, and we may add, so unwisely exaggerated by her admirers, that we may be spared their recital. In the touching scene with her dying child, she showed much genuine feeling; she is perfectly conscious of the limitations, and is a mistress of the technical resources of her art; she can pose well, and if her person and style are alike thin, she has a winning face and lady-like manners; she pronounces "passee" quite correctly; and finally, is she not the "Countess" Rozenta? It only remains to say that the attendance was good, and, except when the house laughed at the efforts of Mr. Carroll to be impressive, unstinted in its applause, while the scenery and general appointments are as nearly perfect as scenery and appointments well can be.

Mme. Favart.

On Monday evening Offenbach's new opera bouffe, Mme. Favart (the libretto by MM. A. Duru and H. Chivot), will be produced at the Park. It has been the success of the present season at the Folies-Dramatiques, in Paris. The title part is the name of an actress who was distinguished both as a singer and dancer, and who made a conquest of the Marshal de Saxe. Her maiden name was De Chantilly, and she made her debut at the Comedie Italienne in 1749, in the vaudeville "Les Joyards"; she died in 1772. The title part has been turned to account her role in a double imbroglia, which is well developed, although the Marshal is not personally introduced. The opera is a series of melodious scenes, and the composer's happiest vein; the pieces are well conceived and carefully executed. Mme. Favart enacts Mme.

Miss Ada Cavendish.

Up to this point Miss Cavendish has had rather hard times of it in this country, and it says much for her own good nature and the character of the reception she has had from the public generally, that her experiences have not soured her temper, and that she regards the United States with feelings of admiration and regard. Since her arrival in New York, in September last, she has not been given a fair chance, and her professional career has been a singularly chequered and hurried one. From the Broadway Theatre, where she made her American debut, she was packed off straightway to Canada, then to Baltimore, from that to Philadelphia, then right across the Continent to San Francisco. Early in January she was in Detroit, on the 20th of the same month in St. Louis, on February 5 at McVicker's Theatre, Chicago, and on the 24th at Col. Sinn's, Brooklyn.

From Brooklyn she was to have returned to her original place of starting, the Broadway, but the extraordinary fatigue, exertion and distraction of her most erratic, prolonged and harassing tour, had so effected her health as to render necessary the canceling of that engagement. The truth is, Miss Cavendish's entire nervous system broke completely down, and her medical advisers peremptorily ordered complete rest, change of air, and systematic treatment. Accordingly she visited Bermuda, along with Dr. Phelps' family, and recovered so speedily, thanks to their attentions and the long-needed cessation from worry and labor, that she was soon in a position to accept an engagement of from four to six weeks' duration at Wallack's.

A few days ago, on the 28th ult., Miss Cavendish returned to this city, thoroughly restored to health, and took up her quarters at the New York Hotel, where she now is. On the 10th—Monday week—she opens at Wallack's in the role of Rosalind in As You Like It, and as the cast is one of unusual evenness and strength, we anticipate a brilliant success. Who will play Orlando is not yet quite settled, but, in all probability, the part will fall to Joseph Wheelock, while John Gilbert will be Adam, Charles Fisher, the Banished Duke; Harry Beckett, Touchstone; Frederic Robinson, Jacques; Stella Boniface, Celina; and Effie Gorman, Audrey.

On the withdrawal of As You Like It, Miss Cavendish will undertake the well-known part of Miss Gwilt in the dramatized version of Wilkie Collins' "Armada."

George Knight's Arrest.

For some weeks past matters have not been serene in the George Knight-Otto combination. The direct cause has been bad business, but there have been other reasons. In Brooklyn the business of the party, and on the tour of the Knights in New England, was no better. They opened at the Broadway April 21, for a month's season, but the poor houses induced Edgar & Fulton to cut it off with two weeks, the present one being the last.

At about a quarter before eight, on Monday evening, George Knight was arrested by Sheriff Burns at the suit of his manager, John Rickaby, charging him with having violently assaulted him at the theatre on Saturday afternoon, and having, as sworn to in the affidavit, broken Rickaby's collar bone and inflicted other injuries, for which damages are laid at \$10,000. An order of arrest was issued by the Supreme Court, fixing bail at \$2,000. A friend of Rickaby's accompanied the Sheriff to the theatre, and shortly before the performance commenced, they espied Knight at the door of a barroom adjoining. He pointed him out and the officer made the arrest. Knight went into the barroom with his captor, where he expressed a wish to appear and not disappoint the public. In the meantime he would send and procure bail.

It was accordingly arranged for Knight to appear while under arrest. The Knights have a two years' engagement with Rickaby. Rickaby's injuries are not serious. They have been greatly exaggerated. On Monday he left town for Louisville, to attend to arrangements for Henry Ward Beecher's lectures there and at Nashville.

La Petite Mademoiselle, a new comic opera by Lecocq, libretto by Meilhac and Halévy, was produced at the Paris Renaissance on the 14th. The scene is laid there during the civil war of the Fronde in the Seventeenth century, and is a parody on the history of La Grande Mademoiselle, daughter of the Duke of Orleans, who espoused the cause of the malcontents.

The London Folly Theatre reopened 14th, under Mme. Selina Dolaro, with Les Dragons de Villars, a comic opera produced in Paris in 1836, and a new farce, Heavy Fathers, written by Mr. Hilton. It touches upon the adventures of two old boys in exploring the stage during a rehearsal, the one in search of his daughter, and the other of his son, who both have sought, by joining the company, to carry on a courtship, which the old boys had opposed. It had fair success.

The Balfie Memorial Window in the south-eastern aisle of St. Patrick's Cathedral, Dublin, was unveiled on the 18th by the Duchess of Marlborough, accompanied by Lady Spencer Churchill, Lady E. M. de la Roche, Capt. King, the Lord Mayor of Dublin, and St. Patrick's, and others. The window is being presented. There had hitherto been no memorial to show that Balfie was an Irishman, and the window was therefore a memorial to the Irish people.

Agnes Booth's Debut.

PARK
Aimee made her first appearance this season on Monday night. Mr. Abbey's theatre is much better suited to opera-bouffe than is the cavernous Booth's Theatre, and an agreeable change in business has marked the shifting of locale. The opera rendered this week is Leococ's *Le Petit Duc*, which has been seen and heard in so many places this season.

BROADWAY

WALLACK'S

UNION SQUARE

FIFTH AVENUE

THE LYCENIUM

THE TROUBADOURS

A testimonial benefit was given at the London Haymarket on the 9th to the veteran author and dramatic writer, E. L. Blanchard, who for thirty successive years has written the pantomimes produced at Drury Lane, and for

George Bon... in town yesterday
He played in... night.

"And these two?"

One night in the month of December, in the year 1857, a young girl, barely fourteen years of age, the daughter of a captain in the English army, quietly, and with none of the "pomp and circumstance" of the latter-day style of debut, stepped upon the stage in Sydney, Australia, not as an actress, but as a candidate for fame as a danseuse.

One year afterward this young girl came to this country, and made her appearance upon the American stage in San Francisco, under the managerial shadow of Mrs. John Wood. Hard work, hard study, was her lot. She was no longer a danseuse. To-day she is known as Mrs. Agnes Booth—one of the few leading ladies upon the metropolitan stage entitled to the name of artiste.

Ellen; or, Love's Cunning, a comic drama in five acts, by W. G. Willis, which was produced on the 14th at the London Haymarket, proved a bad failure through general want of interest and great tediousness. The scene is laid last century, and has reference to the inroad upon England by the Scotch in favor of Charles Stuart's pretender.

Le Supplice d'une Femme
 Monde have been objected to
 Lord Chamberlain, and str
 some of the Comedie
 iety Theatre.

TONY PASTOR'S.

THE COMMORE

The Mulligan Guard Ball, one of the most richly funny acts ever put on a variety stage, has delighted the patrons of the Comique for four consecutive months, and might be continued indefinitely. We doubt if any production of this kind has ever been played for so long a time to packed houses, but such has been the record, and even after so long a run its power of attraction seems as great as at the commencement. The In-Toe-Natural Walking Match retains its popularity, and delights thousands every week. To see it is to realize the acme of laughter. In the preceding portion of the programme, Mlle. Baretti, the leading song-and-dance artist in America, will make her first appearance at this house; James W. McKee, the popular character and descriptive singer; Eugene Blitz, Barlow Brothers, Prof. A. Sawyer, and all the comedians in the stock company. This (Thursday) afternoon, John Wild and Billy Gray, two of the best and most popular of comedians, will have a joint benefit when, if one-tenth of their admirers attend the house will be crowded to repletion. Matinee on Saturday.

THE LONDON

Sameness pulls the amusement seeker more than even a bad performance, but manager Donaldson is careful to keep up a constant change in his programme, and thus the most fastidious cannot leave the theatre without having been delighted with at least one act or one song on the mighty bill. It is particularly noticeable that this week the gathering of the clans artistic is a good one. Frank and Cora Bennett make their first appearance in their sketch called *Kitchen Domestic*; Gus Mills returns, and will appear in his artistic female impersonation *Viola Clifton*, the popular change artist *Polly Daly*, the dashing young serio-comic *Young Hercules*, the bondest marvel contortionist and tumbler; the celebrated *K. L. K's*, *Emerson Clark* and *Daly Brothel* may be enjoyed another week; *Murphy* and *Shannon* appear in an original Dutch special called *Just from Germany*; the innimals *three, Cereni, Leslie* and *Carroll*, create furore every night in their act entitled *Snap* and last of all is the mirth-provoking but absurdity, *Murphy's Dream*, now in its second month of its wonderful success.

HARRY MISER'S

Harry Miner has secured a big card for this week in the person of Capt. Jam. Swan, the original man crocodile, who figured conspicuously some weeks ago as one of the leading features of The Black Croc. This gentleman appears to be as much at home in the water, surrounded by reptiles as if he were seated in his own parlor; he is a great novelty, and has been engaged at considerable expense. Mr. and Mrs. R. Brennan, assisted by Capt. George Liab, will make their first appearance in a sketch called Trifles; Ella Mayo, a great favorite, will appear in her melange of songs; Minnie Lee, the vocalist, is also here this week, and will, undoubtedly, meet with her accustomed welcome; Bryant and Saville, the instrumentalists, will be seen in their acts, and Flora Primoll, vocalist, will also make her first appearance; Dilks and Wade will present a droll sketch; Lamont and Duer will reappear as the Happy Hottentots; Bill Carter, the banjoist, Fostelle and Armstrong in their sketch, entitled Flashes; John A. Lea Penley will render a specialty; Sylvester and Everett will renew their last week's success; the Giant Four will endeavor to kick themselves into public favor; and the bill includes many others which space will not admit of mention. The afterpiece, New York in Slices, is a realistic bit of localism containing considerable merit, by Sheldon, the director of amusements.

VOLKS GARDEN.

OUT OF TOWN VARIETY.

BROOKLYN.

OLYMPIC.—Hither a weak bill, in comparison with the other theatres, is offered this week. The Farber Minstrels, with twelve more young ladies added: the veteran minstrel comedian, Charles White; Harry Bryant, vocalist; Tillie Antonio, change of character, vocalist; Edna Hausove, whose performances are neat and artistic; Alice Gleason, vocalist; Wilton and Corn, gymnasts; Walters and Kelly, acrobatic stage and-dance artists; Victoria Rosse, vocalist; Billy and Tommy Devere, and E. D. Gooding. The programme concludes with the farce, The Colored M. D.

YOLKS.—As an offset to Tony Pastor and his troupe, who are at the Park, Hyde and Behman give an extra good bill this week which comprises a minstrel band of fifty performers, viz.: Sam Devere, Pat Rooney, Jennie Morgan, New Big Four, Murphy and Morton, Reynolds and Walling, Mollie Wilson, Novello Quartette, Bella Clifton, Golden City Quartette, Walsh and King, Jennie Turner, Billy Barry, Jennie Satterlee, Standard Quartette, National Quartette, Annie Moss, and A. C. Moreland. On account of the length of the programme, the curtain rises quarter of eight.

TRUM.—A rumor has been circulating that Col. Sian proposed confining the Park Theatre to variety next season. The rumor, however, is false. But it is probable that the Park will be confined entirely to the legitimate hereafter.

PHILADELPHIA

NEW NATIONAL.—The Summer season was inaugurated at this theatre under management of John J. Kelly, the following performers appearing: Annie and Maggie Fostelle, Andy and Carrie Cahill, George Ellwood, Jacob Schotz, Master Henry and Billy Carroll. The performance concludes with Peep o' Day. Opening night witnesses a very good house.

GRAND CENTRAL.—This week there appear at this theatre Mme. Dufford's Female Minstrels, and Mlle. Rupert's Burlesquers, in Naughty Daughters of the Pasha, Louis Stetson, Ada Mortimer, Norah Wright, Ell Esmond, Ida Farren, Lottie Bernard, Raymond and Murphy, and Howard and Ware appear in the Ohio entertainment.

MILLER'S WINTER GARDEN. — The newcomers at this place are: Frank and Eugene Snyder, Sher LeClair, Maggie Axton, Joe Raymond and Ada Clifton, Conway and Farrell, Morris Roach. Business good. Eugene Blitz has become stage manager, Harry Zexmoor having retired.

NEW AMERICAN.—This week the following new faces appear: Leonzo Brothers, with their trained dogs, Granger and Western, and the Lodgers. Business fair.

ITEMS.—Lizzie Conway is slowly recovering.—Stage Manager Guion of the Grand Central was shot in the face on Wednesday by Fanny Louise Buckingham by an accidental discharge of a gun.—Charles H. Brown is lying seriously ill with the pneumonia at his residence in this city.

CHICAGO.

HAWKIN'S.—Frank L. Frayne and co., not forgetting the clever dog Jack, whose action quite puts in the shade that of his master, were the attraction at this house during the week ending to-day. Si Slocum is by C. W. Tayleure, I believe, and is a mere skeleton on which to hang the shooting accomplishments of Frayne and the others. Creditable support was given by George Morris, W. J. Melville, Ed Barrett and the Misses Maggie Barner and Laura Malcolm. L. J. Loring is the business manager of the Frayne party. Business heavy up-stairs and light below. 5th, Jennie Hughes in The French Spy, supported by one Edward H. Lay, unknown to fame. The specialists are C. Wreslyn and Carey, Keating and Flynn, C. W. Young, Jack Roche, Josephine Shanley and Nellie Masson.

—Anything but good

This house would be something strange. Large audiences have witnessed J. F. Little's personation of Roving Jack, who pleased; and the Hales, Wiley Hamilton and others, made up a good program. On 5th, Harry G. Richmond and Arland V. Boyle head a variety company under the management of Thomas F. Kelly of Philadelphia. Emmet's season closed to-night. He claims to have cleared \$20,000 since opening. The house will be rented to touring combinations and summer "snaps" until the commencement of the regular season.

CINCINNATI, O. MAY 1.

EM. — Edwin Browne's drama "The Gold" will be produced this afternoon evening for the last time. During the season a strictly variety bill will be given. Manager Edwards will hereafter devote his patrons three hours of solid fun and amusement with a variety program of the best people in the profession. Tomorrow night Clark and Edwards, the Swiss Couple; Healy, Conway and the person in vocal and instrumental entertainment; Wiley Hamilton in motto song and Healy, song-and-dance; Mary

Stanley in ballads and cornet solos, in Whitney, the great animal imitator, The Edwards, James and Kittie, and Hodges, appear in laughable sketches. V. S. STREET ORGAN. Horse,—It continues tip-top. The much-talked heavily advertised Flora Moore caught "boys" by the hundreds. Foley and A made a hit in their sketch, Uncle Hille. To-morrow night Minnie Farrell vocal queen and lightning change at who has the reputation of being one of the best cards in the city. Stanley Balde and Burton Morris, Flora Moore, Foley, Sheffer and Maggie Gray are still favored. The new comedy of this week will be called Forbidden Fruit. This house is crowded at every performance.

HARTFORD, CONN

NEW NATIONAL.—Fair business throughout the week. The bill includes the Saydam Bros. in a good bar act; Lillie Howard, always a favorite here, in songs; Favor and Shields, who need no praise; John M. Turner, who plays 1 banjo, and 2 banjos almost passably, and 3 banjos—well, we won't say how; and Miss Warner in club exercises. The attraction for the week, however, was the drama of Faithful Bob, written for Ben Cotton and Little Idaleene his daughter. Of the drama it is only necessary to say that it forms the setting to the picture of Lillie, a street waif (Little Idaleene), and her devoted lover, Faithful Bob (Ben Cotton). This child, not over eight years of age, shows a talent for the stage which is wonderful. With a memory extending over nearly thirty years, we can call to mind no single instance, except Cordelia Howard as Eva, in which there has been any approach to her. During the piece she sings a song, accompanying herself on the banjo, gives a dialect imitation of Aimee in "Pretty as a Picture," and a dialect imitation of Pat Rooney, dancing in each. She seems as familiar with the stage, and is as well up in her business as a veteran, and as readily bridges a break in any part. If not spoiled by flattery, of which she receives any amount, she will make a fortune before she is a woman. The other parts are all well sustained by the ladies and gentlemen of the company, but need no special mention. Of the departure Ben Cotton and Little Idaleene, Grace Durand, C. G. Skene, Press Eldridge, Louis De Mar, Ed. Favor, and C. M. Bassett go to Providence for the production of Faithful Bob; the Saydams, to Miller's, Philadelphia. Andy Shields to New York, to recruit his health, which is failing; and Miss Turner to New York. This week we have Sidney C. France in Marked for Life, preceded by a good olio.

SAN FRANCISCO.

BELLA UNION.—After the usual variety male and female minstrels and diversions, in which the Richmond Sisters, the Valdis, Cummings and Harrington, John Gilbert and others appear in their specialities, the four-act sensational drama, *Over the Ocean*, is presented with J. W. Rausome in the principal character of Harry Durand, in which he assumes the disguise of a colored boy, a Dutch guide, an Irish coachman and a Bavarian girl, and he shows his great versatility as an actor in the various characterizations, and his clever talent as a specialty performer and vocalist in the specialty features and song interbuled in the piece. On parody, *My Grandfather's Mule*, is noted as a worthy good, though we must confess that parodies of any kind seem to be worn threadbare in this city. The Indian boy Otto, the protegee of Capt. MacDonald, who takes the part of an Indian scout, does some marvelous shooting. His dexterity in the rifle drill is a wonder, and does great credit to his trainer—the Captain. Mr. Maude plays a society villain, a Chinaman, a French aristocrat, a French nobleman, a French banker's daughter, with taste and judgment. Carrie Wilson, who little while was tutored as Mrs. Livingston cleverly; Elias Lipsitz personation of Black, a Cockney lawyer, a good and well-sustained. The rival general are ably personated by Charley Reed and Tom Casselli. The piece is well placed of the stage, and is a stringing and interesting piece.

ADVERTISE—Full houses continue to reward Manager Buckley and the Victoria Loft British Blondes for their untiring zeal in presenting attractions that excite suit tastes of their not over-fastidious patrons. The programme this week is one that is full of mirth and melody. The first part introduces fourteen ladies and five gentlemen, who sing a fine selection of ballads admirably, and tell some funny stories with genuine humor. The newest features of the interlude are the musical burlette of Squeezed's Surprise in which J. E. Henshaw, Harry LeClair and Lavarine appear; Waters and Kelly, the monarch song-and-dance artists; Sarony in his specialties; the Ektelzone Sisters with their clubs; James Marlow's banjo solos, and John Dillon in Irish songs. These are interspersed by songs, dances, recitations by Cecil St. Cyr, Nettie Belmore, Jeff DeAngeli, Billy White and Ford and Jones, all of whom are loudly applauded. The performance each evening this week concludes with the sparkling comedy entitled Our Pink Dominoes, in which Harry LeClair, the best female impersonator that has ever appeared here, sustains the character of Mrs. Kate Wilder; Rebecca by Victoria Loftus, and Joshua Cobb by George Atkins, together with J. E. Henshaw, Gilbert Sarony, N. Kelly, J. Marlow, Arline Stanley, and Emma Du Boise in the cast. Attendance remains good.

LOUISVILLE KY

NOVELTY.—The Gay Fiske Blondes began an engagement April 28, to the large house of the season, the "Standing Ovation," and being exhibited at eight o'clock. The party now includes: May Fiske, K. Vincent, Mrs. Bernard, Laura Burnett, Nellie Masser, John Harris, Mr. Milbrette, J. W. Mack, John Harriss and Billy Diamond. Business fell off after the opening night to a certain extent. Still, the engagement has proved a financial success. Booked 5th: The Daisy Remington comb, including Daisy Remington, Jean Lindsay, Maud Lewis, Hines and Blossom Perry Brothers, Morris and Fields, and Tony Neil.

METROPOLITAN.—Business has been large the past week. The new people appearing were Harry Evans, Juggler; Emma Evans, song-and-dance, and Kosi Mayo, serio-comic; Charles L. Davis, in drama, Alvin. Johnlyn—his second visit here this season. The idea, and also a great many points in his drama, are taken from Den Thompson's *Jack Whitcomb*. Closing 4th: Charles L. Davis. Opening 5th: E. T. Stetson in drama, *Nick and Nick*.

heretofore done.—Manager Borden, who has made such a success with Sunday variety performances at Woodland Garden, has concluded to build a theatre in the centre of the city, where his Billiard Hall now stands. The changes are now being made, and he hopes to open the new place by the middle of next month.—The Novelty season closes 14th. All specialty people's dates are cancelled from that time. Manager Barnum will hereafter run this place on the combination plan; the first company appearing will be Lina Tottenborn, 12th, for one week.

INDIANAPOLIS, IND.

CITY GARDEN.—The dramas, The Boy Detective and The Fatal Bond, furnished the main attraction during the week, with Holmes Grover, Jr., as the principal exponent of the leading characters. The support was generally good, especially Arthur Sprague. This young gentleman is always careful and painstaking. Fred Felton, the new stage manager, as an actor and gentleman, has not had those qualities too highly extolled by our able Louisville representative. The songs and dances by the Kays were fine. They were followed by the Sharples in their musical sketch. These people are a good card for a reputable variety theatre. Minnie Kent in her skipping-rope dance pleased. Alice Morgan, Carrie Howard, Mike and Nellie Walters, Charles and Ada Costellos and Jerry Cohan, with drama, Molly Maguires.

PORTLAND, ME.

THEATRE.—Past week given up to the production of Civil War, from the pen of Edward Chesleigh. It created very little interest, and before the end of the week the house was almost deserted. The plot is laid in New York City and the White Mountains. A heroine is saved by a hero; a lost son is recognized by a well-to-do parent; long-lost repudiates parent for some reason, probably for the purpose of entering the service of his country (plot laid during the Rebellion); a camp-fire throws a halo over the general reconciliation, and the heroine, who turns out to be the niece of her uncle, as well as his daughter-in-law, is cured of chronic hysteria by a marriage certificate. Curtain. Charlotte Thompson in Jane Eyre, 5th; Camille, 6th, and Miss Multon, 7th.

MUSIC HALL.—McKenna's Whims co. did bad business 1st, 2d, and 3d.

PITTSBURG, PA.

Williams' Academy closes its regular season 3d. The house will remain closed until the 19th, when the Freaks of Fortune comb. will play one week; 26th, Harry Williams will play his own combination one week; June 2, Harry Richmond comb., one week; June 9, May Fisk comb., one week. Departures and destinations 3d, were as follows: O'Brien Bros., Bradford, Pa.; Jessie Boyd, Buffalo, N. Y.; Ida Siddons, New York; Lynn Sisters, Bradford, Pa.; Smith and Byrne, Evansville, Ind.; Davenport Bros., Cincinnati; Dick Gordon, Cleveland.

TRIOLE GARDEN.—Jannetta Evans, Pearl Stanley, Moran and Duffey, Morello Bros., Mlle. Annetta, Howard and Alton, and Erwin Thomas.

VERMILLION'S GARDEN.—John Bartley, Fannie Dhanee, Harry and Nellie Weeks, Kate Morris, Charles Benedict, and Emilie and Pauline Ames.

The tenting season has opened under rather auspicious circumstances, and the Mercury correspondent is in consequence much elated. Brother representatives, when you want to become "solid" with a Mercury correspondent, just say "Elephant" or "Circus" to him, and you've got him sure. Selis Bros. exhibit May 7, 8, 9, 10, and Cooper, Bailey & Co. 15th and 16th. Barnum's portrait adorns the bill-boards of the city—an indication that he is veering this way.

ST. LOUIS.

COMIQUE.—The performance at the Comique this week was one of rare merit, embracing some of the best known specialty artists now before the public. Every act elicited a hearty response, and although the programme was a lengthy one the audiences seemed never to tire of it. With the end of this week comes the retirement of Manager Mitchell, temporarily it is hoped, yet feared permanently. The Comique, under his indefatigable energy, has become one of the best regulated and most popular variety halls in the West, and it can ill afford to lose him. The theatre was sold last week to Alfred D. Baker, of Philadelphia, for \$46,000. W. H. Smith succeeds Mr. Mitchell as manager. Mr. Smith is not the man to pass any opportunity for elevating and perpetuating the standard the Comique has heretofore maintained.

MISCELLANEOUS.

PROVIDENCE, R. I.—Theatre Comique: Last Friday afternoon and evening was set apart for a grand benefit to Manager Hopkins, and a substantial benefit it was. The house was overflowing at both performances, given by a large number of volunteer artists. New arrivals: Ben Cotton and his daughter Idaline, Nellie Cotton, William Chace, Billy Buckley (these gentlemen have formed a partnership under name of Chace and Buckley), Barry Durrell, Billy Mahony, Mabel Gray, Grace Durrell. The drama, Faithful Bob, closes the entertainment; in which the Cottons will appear. W. C. Comp's New United Monster Show will be here 9th and 10th. Barnum's "own and only" will show 10th and 11th.

MILWAUKEE, WIS.—Milwaukee Theatre: Again under way under the management of Lew Benedict, giving a good variety entertainment. Coming 5th, Blanch Selwyn, Ben Gilfoil, Mlle. Eugenia, Freeman Sisters, Collins Bros., Andy Morris, Ida Mauney. Metropolitan: Good business, and good show. Following people coming 5th: Adele Leonard, Olive DuMont, Marvin Sisters, Otis Lapeer, John and Kitty Gaylor, and Kennedy and Sherman. Depart 3d: Hogan and Lord, St. Louis; Hamilton Sisters, Detroit; Jno. Pierce and Lottie Archer, Chicago; Helen Scanlon, unknown.

BUFFALO, N. Y.—Shelby's Adelphi: Another week of good business repaid the efforts of Manager Shelby last week. For this week engagements have been made with Mattie Vickers and Charles Rogers, Sanford and Wilson, Elsie Kruger, Scarles Bros., Larry Tooley, Leroy and Martin, Kitty and Ella Love, and Manchester and Jennings. Friday evening is set apart for the benefit of William Kenyon, the advertiser of the Adelphi. For the following week Manager Shelby has engaged John and Maggie Fielding, Harry Lindsey and May Arnot, Howard and Thompson, the Morello Bros., and Carrie Navard.

RICHMOND, VA.—Comique: Business fair. No new faces for week of 5th. Rixford Bros.,

Flora Leonetti and Jas. Wheeler closed. Geo. W. King succeeds the latter as stage manager. Clara Mayfield, Estelle Raymond and Manie Movell, who were booked for the 5th, failed to put in an appearance. James Gentry, song-and-dance, opened 28th.

UTICA, N. Y.—National: Biz reported as good for the week. The troupe showed in Boonville, 2d, to large house. The Phillips Brothers, negro comedians, have been the great attraction here for the past eleven weeks, with their negro sketches, songs and dances. The new faces this week are Julia Edwards and Lottie Evans.

THOY, N. Y.—Grand Central: Business continues to be good at this place. An entire new company occupy the boards this week, composed of the following: Christine Percy, Gibbons and Russell, Gussie Leach, the Hemmings, Emma Rogers, Mabel Percy, Kate Seaton, Fannie Seck, Nellie Weston, Frank Bradden and Emma Siddell.

WILLIAMSBURG, N. Y.—Theatre Comique: Business only fair—show the same. Attractions this week: Ben Jackson, Charles Reynolds, Harry Mullen, Bella Monozert, Bella Arnot, Robert Nickle, and many others. P. T. Barnum closed here Saturday night, after a good week's business.

WASHINGTON, D. C.—The D'Este troupe of alleged variety performers closed on the 30th, to the relief of a suffering public, and in their stead the Victoria Loftus British Blonde Barlesque comb. open on the 5th.

BALTIMORE, MD.—Central: Julian Kent in Wild Bill, opening with variety entertainment. This week, Collier's comb., Female Minstrels and Rival Conductor.

NEWARK, N. J.—Waldmann's: Mother Goose; or, The Golden Eggs, Metropolitan: Mlle. D'Este's Female Minstrels.

HALIFAX, N. S.—Academy of Music: Cool Burgess with Spaulding's Swiss Bell Ringers, April 29, 30.

The Shakespeare Memorial Theatre, at Stratford-on-Avon, was formally opened April 23, the 315th anniversary of the birth of the great poet and dramatist. Much Ado About Nothing was presented by choice London actors to a brilliant audience, the town being crowded with visitors, notwithstanding the rain, and flags and decorations being everywhere conspicuous.

A Successful Business House.

In all commercial centres it is admitted that trade invariably gravitates to those establishments which deal in the specialties needed by their patrons.

The theatrical trade in particular, furnishes a truthful exemplification of this. The pioneer house of Messrs. L. Bloom and Brother, 38 and 40 Bowery, stands at the head of the list of houses making Theatrical Goods a specialty. This firm has become most favorably known for the particular attention it pays to all orders, and for the novelties it continually places before its patrons, advantages arising from importing goods from European markets direct. This enables them to give their patrons not only the benefit of exceptionally low prices, but of novelties in all kinds of theatrical ware long before they are shown by other houses in the trade. This, in itself, is an advantage that the profession readily appreciates.

One is very much pleased upon visiting this noted Emporium to see the odd designs and novelties shown, while the taste evinced in the selections of the many articles proves beyond a doubt that this popular house enjoys only a well-deserved celebrity. Space will not allow us to enumerate the one hundredth part of the many elegant (and to the fair sex fascinating) items shown there. But this much we can say, that if any one cannot get suited there, they must, indeed, be ultra-fastidious. A glance at the cut displayed in our columns to-day will give a faint idea of some of the articles manufactured by them—but to get a more correct idea, we would advise our friends to at once visit this popular house.

SPECIAL NOTICES.

THEATRICAL COSTUMES.

Bloom makes a second specialty of Theatrical Costumes, and many of the leading artists upon the stage in the metropolis and elsewhere look to him for their supplies, and there is nothing an actor or actress can want or is likely to want, but may be had at very short notice, the designs always fresh and quality always excellent. Whether silks, satins, brocades or gauzes are wanted, plain or in a combination of harmonies, the order can be filled and a lady may make her entrance as an ordinary woman of society, and make her exit as Marie Stuart, fresh from the hands of skillful Miss Ferguson, whose finger tips are full of wonderful transformations.

MME. F. A. SMITH'S ESTABLISHMENT.

The Nashville American says: Miss Libbie Kline (Mrs. J. K. Emmet) made her reappearance last night as Louisa Crafter. Her conception of the school-girl character of Louisa deserves much praise in the vision scene. Her sympathetic tone and modest simplicity show the part to admirable advantage. Mrs. Emmet's toilets attracted much attention. In the second act she wears an exquisite pink silk, trimmed with Chinese erape and gold bullion. Next she appears in a rich white silk, very elaborately trimmed with white lace. This costume is especially rich and well calculated to excite the envy of feminine hearts. In addition there is a seal-skin squee, the finest ever brought to Nashville.

We understand that the above dresses were designed and finished by Mlle. Smith of 117 West Twenty-eighth street, New York. If Mrs. Emmet's dresses are a sample of Mlle. Smith's designs, we don't see the necessity of Americans going to Worth of Paris.

DATES AHEAD.

A. Anderson, Mary and combination, Toronto, this week; Montreal, 12th, one week. Amee and Company, Park Theatre, N. Y., this week.

B. Bonicant, Dion, San Francisco, this week; three weeks. Barrett, Lawrence, San Francisco, this week.

Boston Museum company, West 9th; New Haven, 10th.

Bryan's Louisiana Minstrels, Providence, 10th; Salem, 12th; Gloucester, 13th; Me., 20th.

Boniface, G. C. and combination, Pat., 8th; Scranton, 9th, 10th; Albany, 11th; Buffalo, 12th.

Burgard, Adie and troupe, Syracuse, 12th.

C. Collier's Celebrated Case combination, Montreal, Can., this week. Camille, First Concert troupe, Dixon, Ills., 8th; Rockford, 9th.

Claxton, Kate, and combination, Streator, Ills., 8th; Ottawa, 9th; Joliet, 10th; Chicago, 12th, one week.

Criterion Combination, Baltimore, this week; Norfolk, 12th, 13th; Richmond, 14th, 15th, 16th, 17th; thence New England circuit, Montreal, 20th, one week.

Coombs, Jane and combination, St. Louis, this week; Cincinnati, 12th, one week. Colville Folly Company, Haverly's theatre, Chicago, this week and next.

Cumercross' Minstrels, Lancaster, Pa., 9th.

D. Davenport, Fanny and combination, San Francisco, May 14, two weeks. Duprez & Benedict's Minstrels, Portsmouth, N. H., 8th; Portland, Me., 9th, 10th.

Denier's Tony, Humpty Dumpty troupe, with George H. Adams (Grimaldi), Detroit, 8th, 9th, 10th; Jackson, 11th; Kalamazoo, 13th.

E. Emerson's Minstrels, Cleveland, 8th, 9th, 10th; Akron, 12th; Youngstown, 13th; Mendonville, Pa., 14th; Titusville, 16th; Jamestown, 17th; Bedford, Pa., 19th; Hornellsville, 20th; Pittston, Pa., 26th.

Emmet, Joe, and combination, Gaiety Theatre, Boston, this week, engagement of seven weeks.

F. France, George and dogs, Rock Island, 9th, 10th; Moline, 12th, 13th, 14th.

G. Gotthold & Rial's Uncle Tom Company, Detroit, 7th, 8th, 9th, 10th; Ypsilanti, 12th; Ann Arbor, 13th; Charlotte, 14th; Grand Rapids, 15th, 16th, 17th.

H. Haverly's Mastodon Minstrels, Lyceum Theatre, N. Y., this week; Park Theatre, Brooklyn, May 12.

Haverly's Danites troupe, Springfield, Ills., 10th; Birmingham, 8th; Peoria, 9th; Hannibal, Mo., 10th.

Hart, Josh and combination, Academy, Montreal, this week.

Harrigan and Hart combination, Park Theatre, Brooklyn, 30th, one week; Museum, Boston, June 2, four weeks.

J. Janaschek and combination, Globe Theatre, Boston, 5th, one or more weeks.

K. Knight, George S., and combination, Broadway Theatre, New York, this week.

L. Lotta and combination, Worcester, May 8; Hartford, 9th; Springfield, Mass., 10th; Troy, 12th; Syracuse, N. Y., 13th.

M. McCullough, John, with T. W. Davey's combination, Syracuse, 7th, 8th; Utica, 9th, 10th, and close.

Macaulay, Barney, Bush Street theatre, San Francisco, this week.

Myers' Dolly Bidwell combination, Woonsocket, 9th, 10th; Newport, 12th; Fall River, 13th; New Bedford, 14th; Taunton, 15th; Lynn, 16th.

Myers' Joseph Proctor combination, Dover, N. H., 20th, 21st.

McDonough & Fulford's M'iss combination, Louisville, this week; Indianapolis, 12th, one week.

Mitchell, Maggie, Chicago, this week; Kalamazoo, Mich., 12th; Grand Rapids, 13th, 14th; East Saginaw, 15th, 16th; Bay City, 17th; Muskegon, 18th; Port Huron, 19th; London, Ont., 20th; Hamilton, 21st; Toronto, 22d, 23d, 24th; Kingston, 26th; Montreal, 27th, five nights.

Modjeska and troupe, Grand Opera House, New York, this week, Providence, 12th, 13th; Springfield, 14th; Hartford, 15th; New Haven, 16th, 17th.

Mayo, Frank and company, Bradford, Pa., 10th.

McWade, Robert and troupe, Cincinnati, this week and next.

Mordant & Evans company, Reading, Pa., 8th; Harrisburg, 9th; Wilmington, 10th; Trenton, 12th.

N. Nobles, Milton, and combination, St. Paul, 10th; Chicago, 26th.

O. Oates, Alice and troupe, Albany, this week.

P. Pastor, Tony and troupe, Grand Opera House, New York, May 12; Boston, 19th, one week; Syracuse, 30th.

Pomeroy, Louise and troupe, Henderson, Ky., 8th, 9th, 10th; Louisville, 15th, one week.

Rice Surprise Party, Philadelphia, this and next week; New York, 19th, four weeks; Boston, June 14th, six weeks.

Rowe, George Fawcett with E. A. McDowell's company, Hamilton, 8th, 9th, 10th; Windsor, 11th; Detroit, 12th, indefinite period.

Raymond, John T., and combination, Bay City, 8th; Saginaw, 9th; Jackson, 10th; Battle Creek, 12th; Kalamazoo, 13th; South Bend, Ind., 14th; Milwaukee, Wis., 15th, 16th, 17th; Racine, 18th; Kenosha, 19th; Beloit, 21st; Madison, 22d; La Crosse, 23d; Winona, Minn., 24th; St. Paul, 26th, 27th, 28th; Minneapolis, 30th, 31st.

Robson and frame, Utica, 8th; Troy, 9th, 10th; Globe Theatre, Boston, 12th.

Salsbury's Troubadours, Philadelphia, this week; New York, 12th, two weeks.

Sprague's Georgia Minstrels, Muskegon, Mich., 7th; Grand Haven, 8th; Milwaukee, 9th, 10th; Oshkosh, 13th.

Stevens, John A., and combination, in Unknown, Williamsburg, this week.

San Francisco Minstrels, Stamford, Ct., 12th; Waterbury, 15th; West Meriden, 16th; Albany, 20th.

Stanley McKenna's Whims combination, Boston, this week.

Thompson, Don, Joshua Whitcomb combination, Jackson, Mo.; Kalamazoo, 10th.

Union Square company, Haverly's Theatre, Chicago, 19th, six weeks.

Ward & Barrymore's diplomacy combination, Chicago, 12th, one week; Detroit, 20th, 21st.

Williams, Mrs. Barney, Philadelphia, this week.

Weathersby's Frolics, Baltimore, Md., this week; Walnut Street Theatre, Phila., 12th.

Walack and company, Cincinnati, this week; St. Louis, 12th, one week.

Williamson, Mr. and Mrs. J. C., Toronto, May 8th, 9th, 10th.

NEW YORK AMUSEMENTS.

THEATRE COMIQUE. EXTRA.

514 Broadway.

GRAND GALA DAY.

THIS (THURSDAY) AFTERNOON, MAY 8.

COMPLIMENTARY JOINT BENEFIT

to

JOHN WILD and BILLY GRAY,

on which occasion the following array of talent will appear:

HARRIGAN and HART,

WELCH and RICE,

FRANK CUSHMAN,

THE CALIFORNIA QUARTETTE

(by permission of J. H. Haverly),

BILLY BARRY

(first appearance in New York this season),

SAM DEVERE,

J. F. SHERIDAN and ALACIA JOURDAN

(by permission of Tony Pastor),

DAVE BRAHAM and ORCHESTRA.

Mlle. Barretta, Miss Nellie St. John, James M. McKee, Johnny Shaw, Goss and Fox Queen and West, Fisher and Ed. Hart, J. Buckley and M. Bradley, Misses Annie Mack, Nellie Jones and Annie Yennans.

Stage Manager, WELSH EDWARDS.

The performance concludes with Harrigan and Hart in THE FAVORITE EXAMPLE.

Prices—Gallery, 50c; Dress Circle, 75c; Boxes, \$1.

NEW YORK AMUSEMENTS.

HAVERLY'S LYCEUM THEATRE.

Cor. 14th St. and Sixth Ave.

J. H. HAVERLY, Proprietor & Manager.

POSITIVELY LAST WEEK OF

HAVERLY'S

UNITED MASTODON MINSTRELS.

40 PERFORMERS. 40 PERFORMERS.

NEXT WEEK, MONDAY, MAY 12th:

Afternoon at 2 p. m.

THE NEW YORK CHILBOURN'S PINAFORE

OPERA COMPANY.

Evening.

GRAND ENGLISH OPERA COMPANY,

In H. M. S. PINAFORE.

Messrs. Castle, Henry Peakes, C. H. Turner,

J. G. Taylor; Misses Annis Montague, Rosa Cooke and Adelaide Randall.

FIFTH AVENUE THEATRE.

D. H. HARRIS, Sole Director.

Every Evening at 8. Saturday Matinee at 2.

THE REIGNING OPERATIC SUCCESS.

FATINITZA. FATINITZA. FATINITZA.

MATINEE EVERY SATURDAY AT 2 O'CLOCK.

MATINEE PRICES:

Admission 50 cents. Reserved Seats, \$1.

Seats secured ten days in advance.

PARK THEATRE.

Broadway and 22d Street.

HENRY E. ARBEE, Lessee and Manager.

AIMEE IN LE PETIT DUC.

Every evening this week; also, at the Matinee on Saturday.

Re-entrance of Mlle. MARIE AIMEE and MAURICE GRAUVE.

NEW FRENCH OPERA BOUFFE COMPANY,

and reproduction for a few nights only of

LE PETIT DUC.

New and Gorgeous Costumes. Magnificent

Scenery. A Chorus of 60. An Increased Or-

chestra.

AIMEE in her original role, Raoul Duc de

Parthenay. DUPLAN's first appearance as

Frimousse.

Matinee admission, 50c.; seats 50c. extra.

NIBLO'S GARDEN THEATRE.

MAGNIFICENT RECONSTRUCTION

of the

RENOVED

BBB CCC

B B C C

BBB LACK C C BOOK.

B B C C

BBB CCC

NEW BALLET. NEW SCENERY.

NEW COSTUMES.

NEW MARCHES. NEW MUSIC.

Matinee Wednesday & Saturday at 2 o'clock.

Seats secured in advance.

BROADWAY THEATRE.

Cor. 30th Street.

EDGAR & FULTON, Lessees and Managers.

SECOND AND LAST WEEK

of

MR. AND MRS. GEORGE S. KNIGHT AND

COMBINATION.

In Marsden's musical comedy drama,

OTTO, A GERMAN.

Every evening, Wednesday and Saturday

matinees.

Monday, 12th inst., reappearance of Gor-

man's Original Philadelphia Church Choir

Company in Pinafore.

BOWERY THEATRE.

FERDINAND W. HOFELE, Manager.

MAURICE PIKE, Acting Manager.

2d Week. GREAT SUCCESS 2d Week.

ADELE THE SALESLADY.

MISS AGNES WOOD AS ADELE.

The Dry Goods Store-scene. 50 people. 2d

week. The Ball Room. The Snow Scene.

In preparation, Skvoz Stroi, the King of the

Galley Slaves.

ADELE Matinees Wednesday and Saturday.

STEELE MACKAYE'S

MADISON SQUARE THEATRE.

Madison Square and 24th St.

Third week of the successful run of

WON AT LAST.

Summer Season commencing Monday, May 5.

SALSBURY'S TROUBADOURS

AT THE
SAN FRANCISCO OPERA
HOUSE,
NEW YORK CITY,
COMMENCING

On Monday, May 12, 1879,
Elaborate Production of
THE BROOK,
Depicting the pleasures of a
"JOLLY PIC-NIC."

THE "PIC-NIC GROUNDS" PAINTED BY
GASPARD MAEDER.

Season 1879-80.

BROWN & BARNES,
DRAMATIC
AND
VARIETY AGENCY,
854 BROADWAY,
NEW YORK.

AGENTS

FOR EVERY FIRST-CLASS VARIETY THEATRE IN AMERICA.

FIRST-CLASS ARTISTS in all branches of the
Profession, call on us or send your address,
AT ONCE!
HARRY A. LEE, Cor. Sec'y.

NOW CLOSING.

FOURTH STARRING TOUR

OF THE

BRILLIANT YOUNG AMERICAN

TRAGEDIENNE,

**MARY
ANDERSON,**

SUPPORTED BY THE

MARY ANDERSON COMBINATION,

UNDER MANAGEMENT OF

S. M. HICKEY

AND

JOHN W. NORTON.

THIS REMARKABLE SEASON OF SUCCESS
TERMINATES IN MONTREAL.

**GRAND OPERA HOUSE,
TORONTO,
— THIS WEEK. —**

MISS ANDERSON'S last appearance this Season
will be at the Boston Theatre, where she
will impersonate PARTHENA for the BENEFIT
of HENRY McLENNAN.

HAMILTON GRIFFIN, Manager.
Residence, 25 West Forty-Second Street, N. Y.
Address at MIRROR Office.

GREAT HIT.

HOUSES CROWDED
CROWDS TURNED AWAY
UNABLE TO OBTAIN SEEING ROOM.

**TONY
PASTOR**

AND HIS

DOUBLE COMPANY.

MEETING WITH A GRAND OVATION DURING
THE PROGRESS OF THE TOUR
OF 1879.

THE VERDICT:

The Best Show on Earth.

EXCELLING IN ATTRACTIVENESS
ANY OF TONY PASTOR'S FAMOUS COMPANIES.

N. D. ROBERTS, Business Manager.
H. S. SANDERSON, Manager.

MADAME HELENA

MODJESKA

(COUNTESS BOZENTA).

TOUR OF 1878 AND '79

WITH

Dramatic Company

Under the management of H. J. SARGENT.

J. W. CARROLL, Stage Director

J. W. HAYLEN, Business Agent

W. H. HAYDEN, General Agent

Permanent address,
63 BROADWAY, NEW YORK.

(ESTABLISHED IN 1860.)

Blooms

THE
THEATRICAL
HOUSE
OF AMERICA.

338 & 340 Bowery.

We have always made it a study
to cater to the most minute wants
of the profession.

We import direct all foreign nov-
elties known under the name of

THEATRICAL
HOSIERY

and thereby save to our customers
all intermediate profits.

We also manufacture our own every style of

HOSE, TIGHTS, SHIRTS, &C.,

In most artistic Designs and Colorings, within short notice and always at the most
reasonable term.

WE FURNISH COMPLETE COSTUMES,

Antique and Modern, we combine style, elegance and durability, and last though not least,
save our customers at least 25 to 50 per cent. from the exorbitant charges exacted from
them elsewhere.

OUR ASSORTMENT OF

SILKS, SATINS, VELVETS, MOIRES, GRENADES, GAUZZES, LACES, FLOUNC-
INGS, COSTUMES, MANTLES, JEWELS, ORNAMENTS, &c.,

Will be found, on examination, without a rival.

Our prices are always lower than those of any other house. Samples, estimates and Price-
Lists sent free of charge.

P. S.—Our BOATING AND EQUESTRIAN SUIT PRICE-LIST now ready.

BLOOMS'

338 & 340 BOWERY, NEW YORK CITY.

TREMENDOUS SUCCESS! Hermann Linde in London.

OF THE RENOWNED

TONY DENIER'S

Pantomime Troupe, Stan-
dard Company,

WITH

GEORGE H. ADAMS,

(GRIMALDI), as CLOWN.

NOW IN THE THIRTY-THIRD WEEK OF
THE MOST SUCCESSFUL SEASON
EVER KNOWN.

Proposals solicited from Artists in every
line (except aerial) for the Season of 1879-80,
to commence at Chicago, on or about August
25. State line of business fully, lowest terms,
board and railroad fare paid; to whom last en-
gaged, with programme and photograph, en-
dorsed.

Correspondents not complying with the
above, need not expect an answer.
Applications filed and answers given after
careful consideration.

Address TONY DENIER,
National Printing Company,
Chicago, Ills.

VARIETY TALENT.

WANTED—AN ENTIRE NEW COMPANY
FOR THE ORION THEATRE.

Apply immediately to

J. A. TELLER,

Business Manager Orion Theatre,
Cor. Sixth & Broadway, Oakland, Cal.

WANTED.

A FINE LADY PIANIST

THAT CAN READ DIFFICULT MUSIC, &c.,
to accompany a GREAT SOLO VIOLINIST in
first-class concerts, &c., with piano duets; must
be a variety or operatic vocalist, with a fine
wardrobe; tall and of English extraction; re-
sidence six months; state very low salary; also
enclose photograph (picture) a convenient
Address immediately

MANAGER J. N. GOODALL, Jr.,

Milwaukee, Franklin Co., N. Y.

H. A. D'Arcy, Advan. Agent.

WILLIAM RE

CITY BILL POSTER PRINTER.

19 ANN STREET, NEW YORK.



AN UNQUALIFIED ENDORSEMENT BY THE PUBLIC OF NEW YORK.

THOUSANDS TURNED AWAY, UNABLE TO GAIN ADMISSION, EVERY NIGHT
THROUGHOUT THE ENTIRE WEEK.

THE GREATEST METROPOLITAN SUCCESS
EVER ACHIEVED IN MINSTRELSY. THE SENSATION OF THE CITY AND
THE TOPIC OF THE TOWN.

**HAVERLY'S UNITED
MASTODON MINSTRELS.**

40 PERFORMERS 40

WM. FOOTE, Manager.

J. H. HAVERLY, Proprietor.

LAST WEEK OF THE PRESENT ENGAGEMENT.
HAVERLY'S LYCEUM THEATRE

FOURTEENTH STREET AND SIXTH AVENUE.

The entire house sold three days in advance. The recognition of superiority complete and
instantaneous. The most spontaneous and overwhelming tribute to energy, enterprise and
excellence ever accorded to any troupe in New York City, stamping Haverly's United Mas-
todon Minstrels indelibly as the

BIGGEST AND BEST IN THE WORLD.

W. H. STRICKLAND, General Agent.

MISS
**DOLLIE
BIDWELL**

Star of the East.

SUPPORTED BY

**J. C. MYERS' NEW YORK
COMBINATION,**

INCLUDING

ELOISE KEMBLE.

HARRY COLTON, KATE ESTELLE,
HARRY D. CLIFTON, MAI WYNKOOP,
EDW. W. MARSTON, VIOLA SAULSBURY,
J. L. MASON, LITTLE NELL,
AND OTHERS.

Now on a starring tour of the Eastern States.
In

W. ELLIOTT BARNES' Great Drama,

**ONLY A
FARMER'S
DAUGHTER,**

Which play, during its five weeks' run in
New York and Philadelphia, was pronounced
by both Press and Public one of the most bril-
liant and strongest dramas that has been pro-
duced in years.

ELEGANT PICTORIAL PRINTING.
Managers having open dates, address
W. ELLIOTT BARNES,
Business Manager,
J. C. MYERS' COMBINATION,
Care BROWN & BARNES, 854 Broadway, N. Y.

MADAME P. A. SMITH.

MODES DE PARIS.

117 WEST TWENTY-EGHTEETH STREET, N. Y.

All the latest Parisian Fashions received at
our establishment as soon as issued in Paris.
Actresses will find it to their advantage to
give me a call.

JOHN REYNOLD

LAGER BEER, WINE & LUNCH ROOM,
BILLIARDS.

THEATRICAL RESORT.

On Union Square, the Headquarters of the
Theatrical Fraternity in New York.
12 UNION SQUARE.

C. RANDOLPH GARDINER,

MANAGERS' AGENT.

Permanently located, 12 UNION SQUARE.

Representing the principal amusement man-
agers in the U. S. and Canada, and furnishing
all open dates in nearly every Theatre or
Opera-house.

AGENT for the National Printing Co., Chi-
cago, Ills.

AGENT for several popular authors.

AGENT for many of the most prominent
MUSICAL AND DRAMATIC ATTRACTIONS.

Engagements procured for stars; also am-
ateur and professional musical and dramatic
artists.

JUST OUT.

THE NEW YORK DRAMA.

WILD CATS: GO TO PUTNEY: PICKING UP THE PIECES.

EVADNE: A BLIGHTED BEING: GOING TO THE DOGS.

** Sent on receipt of 5 cents.

Address NEW YORK MIRROR.

25 CENTS.

STURGES & CRONK'S
Theatrical Express.

Prints—on hand arriving in New York will find
it to their advantage to hold their Checks and
bring them to this office. Checks delivered
for 2 cents each. Contracts made with Ad-
vance Agents, leaving or passing through
New York, at the most reasonable terms.

C. R. GARDINER,
12 Union Square, N. Y.

SENDING.

ALL THE BILL POSTERS,

117 NASSAU STREET, NEW YORK.

MR. DENMAN THOMPSON,

AS

JOSHUA WHITCOMB.

Played by him 66 nights in San Francisco,
124 nights in Chicago, and 13 consecutive weeks
at the Lyceum Theatre, New York, supported
by the

DENMAN THOMPSON COMBINATION.

J. M. HILL, Manager.

MAGGIE MITCHELL

STARRING TOUR.

Season 1878-79.

REPERTOIRE:

LORLE. FANCHON.

LITTLE BAREFOOT, MIGNON.

JANE EYRE. PEARL OF SAVOY

MATHESIOUS & WEIGAND,

ARTISTIC

Lithographers & Printers,

114 CHAMBERS STREET, NEW YORK.

PROCESS DRAWING a specialty. Done at
short notice. Estimates cheerfully furnished.

SHOW PRINTING.

Something New!

BY THE USE OF THE "BACON" PROCESS

FOR

COLOR PRINTING.

We print ANY NUMBER OF COLORS at
ONE IMPRESSION, and can therefore furnish
POSTERS, HANGERS, STREAMERS,
PROGRAMMES, DODGERS,
FLYERS, &c.,

In several colors, at about the cost of one-color
work.

Samples and prices furnished on application
to the

BOSTON COLOR-PRINTING COMPANY,

133 MILK STREET,

Boston, Mass.

Or to the office of

THE MIRROR, 12 Union Square.

ELLSWORTH, VAN BEUREN

Successors to VAN BEUREN & ELLSWORTH.

NEW YORK CITY

BILL POSTERS, DISTRIBUTORS,

ADVERTISING SIGN PAINTERS, AND GEN-
ERAL ADVERTISERS.

CONTRACTING AGENTS FOR THE UNITED STATES

AND CANADAS.

OFFICE, 25 ROSE STREET.

BRANCHES.—162 E. 126th St., 513 1/2 Seventh Ave.,
1142 Third Ave.

[Established 1870. Consolidated 1879.]

O. ELLSWORTH, A. VAN BEUREN, J. L. STREET.

THE STAGE,

PUBLISHED DAILY.

OFFERS SUPERIOR OPPORTUNITIES TO

ADVERTISERS.

For Terms, Address

46 EAST 14TH STREET.

Dana

Theatrical Photographs.

SIXTH AVENUE & FOURTEENTH STREET,

NEW YORK.